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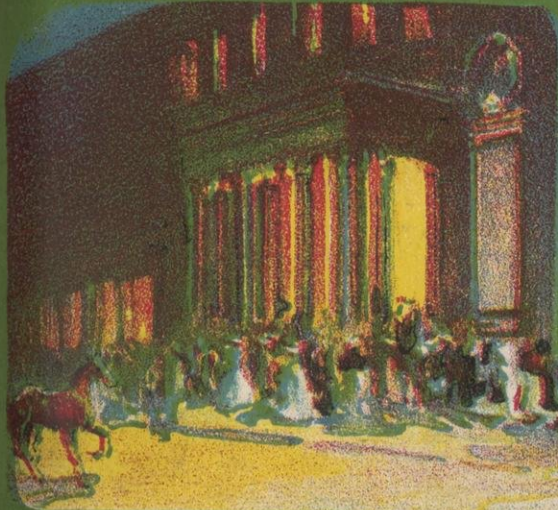
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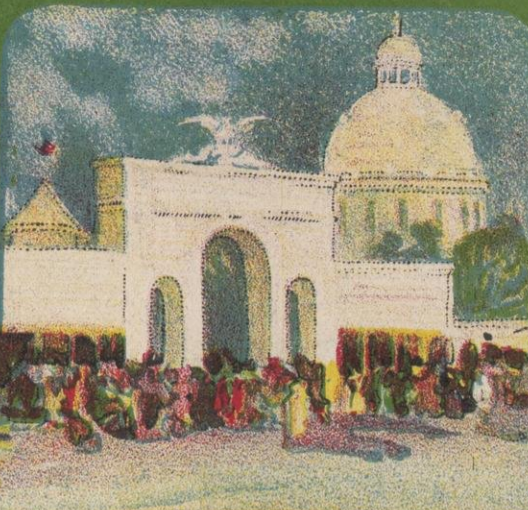
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JULY 27
1907

THE SHOW WORLD

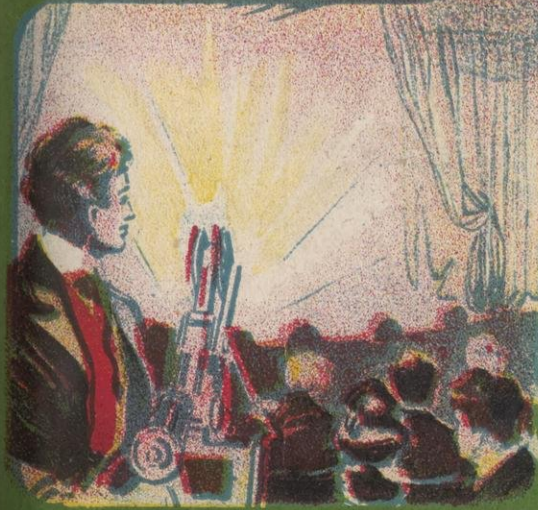
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GENERAL DIRECTOR

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THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

Volume I—No. 5.

CHICAGO

July 27, 1907



ROBERT CASNER CAMPBELL.

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THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

Published at 87 South Clark Street, Chicago, by THE SHOW WORLD Publishing Co.

WARREN A. PATRICK, GENERAL DIRECTOR

Volume I—No. 5.

CHICAGO

July 27, 1907

CIRCUS AGENTS AND THE PRESS

Publicity Men of Tent Shows Have Experiences Which Might Stagger Ordinary People—Newspaper Editors Beginning to Realize That Circus News is Worthy of Treatment.

BY WILLARD D. COXEY.

It is not, as a rule, a safe proposition to begin an article that intimately concerns a number of high-strung individualities, with an apology. But I am going to take a long chance and do it. Right here, on the threshold of these rather pointed remarks on "The Press and the Circus Press Agent," I want to say that any strictures I may make are intended in the kindest spirit, and with no desire to create ill-feeling or to arouse controversy. If anything in this screed hurts, or seems too pointed, I sincerely apologize in advance.

I could not conscientiously "roast" press agents as a class, because I believe in them and sincerely desire to see the profession grow in dignity and importance. It would be the extreme of rashness to severely criticize any large section of the press, for it is only by the continued favor of the newspapers that the circus press agent has any excuse for being. There are newspaper men and newspaper men, just as there are press agents and press agents, and in both cases, except in rare instances, the "bad boys" ultimately "lose out." I have watched the "mills of the gods" grind in newspaper offices and in circus publicity departments for seventeen years, and, while the compensation sometimes seems unjustly slow, it is not the less sure.

Faults of Newspaper Men.

There are two things for which many newspaper men can be fairly criticized. One is that too often they refuse to accept the circus seriously. The other is that many of them do not seem to appreciate the fact that the press agent is trying to make a living in his chosen profession, just as the newspaper man is in his. For the former condition the circus press agent is to a great extent responsible. He has times innumerable made the newspaper man appear in a ridiculous light by "working" him for stories that read well in "copy," but which were absurd in print. It is not to be wondered at, therefore, that the newspaper man should attempt to guard against fakes by giving a facetious turn to so much of the stuff tendered him. The "veracious press agent says" is a great alibi in case there is any criticism from the editorial powers higher up. Nevertheless, I cannot help feeling that the amount of money invested in the big modern circuses, the ingenuity displayed in securing famous attractions and the remarkable fact that practically an entire village on wheels, with all its inhabitants and varied industries, is moved by the circus management from one center to another, over night, should receive the serious recognition to which it is entitled.

The fact that the newspaper man does not always recognize the press agent as a fellow worker has less excuse. It may be taken for granted that the press agent does not visit a newspaper office for fun, or pleasure, or for the purpose of killing time. He goes there because it is his business to go there; because he is paid to see the editor, and to present to him and the newspaper's public, in the most favorable light, the attractions of the show which he represents. He may enjoy the visit; he may, and frequently does, discover good fellows whose hearty greeting and generosity in the use of his "press dope" lightens his work and makes it, for the time, seem really worth while. But, behind all this, is the fact that he is there in the pursuit of his calling, and under an assignment from the show that pays him his salary.

Getting Fewer Every Year.

The newspaper men who do not appreciate this fact and who resent the coming of the press agent as an intrusion and as a bumptious effort to "work" him, are growing fewer every year, and newspaper men are coming more and more to appreciate the conscientious press agent who furnishes circus "news" that really is news, and who would much rather see a true story printed than a fake.

It is inevitable, however, that there

should still be a few unpleasant experiences. Every press agent has met the man who is too busy to talk to him, but who has plenty of time to carry on a

answers our greeting with the marrow-freezing, "Well, what is it?" and who, after listening to our most convincing argument, icily informs us that he



WILLARD D. COXEY.

One of the best known figures in American journalism and the amusement world is Willard D. Coxey, the "story man" of Barnum & Bailey's show. He was connected with the Chicago press for three years and for nine years he was contracting agent for Ringling Bros.' show. He is author of several books of blank verse and proprietor of Coxey's Magazine and a newspaper published at Maywood, Ill.

conversation with the typewriter or "josh" the girl at central; we have all come in contact with the Sunday editor who tosses aside our expensive etchings as "junk," and who tells us with brutal frankness that our photographs are worthless and lack every essential for successful reproduction; we all know the dramatic editor who considers the circus beneath his dignity, but who finally consents to "whip our stuff into shape," and use a paragraph Thursdays and Saturdays before the show; we also know and dread the man who promises everything, insists on us leaving all our feature stories, cuts and photographs, thus eliminating any possibility of the opposition paper getting them, and then lays the entire bunch of stuff away in a drawer and forgets them; we all, individually and collectively, know the editor who

"doesn't consider circus notices as news," and that we had better see the business office. All these, and many other incidents, are recorded in the unwritten book of the press agents' experiences. I once had a newspaper man whose office I had invaded, order me out until I could send in a card, and I had known him personally for ten years. But such experiences are rare, and the duplication of a man with such an extreme insistence on following his prescribed rules of red tape would be almost an impossibility.

Pleasant Experiences Numerous.

These are some of the unpleasant experiences. The pleasant ones are far more numerous. In hundreds of newspapers all over the country the legitimate circus press agent is a welcome visitor; he is greeted cordially and given

a patient hearing; the Sunday editor is alive to the value of a good animal or human interest story when presented entertainingly and graphically illustrated, the city editor considers circus "dope" good news, and the dramatic editor does not hesitate to incorporate the picture of a pretty circus girl among his Saturday or Sunday layout of "footlight favorites."

This is the practical side. The personal side of the press agent's visit is equally satisfactory. No man has "made" the newspapers of the United States as a press agent for ten years, or even less, without having impressed his personality to some extent upon newspaper men and met many editors whose sincere friendship and helpfulness has added immeasurably to the pleasure which every real press agent must get out of his work in order to succeed. In time a press agent learns to know the personal side of an office; with memory prompted a little by that unflinching friend, his note book, he knows just who to ask for, is immediately made to feel at home with men who pleasantly recall him although his visits are not more frequent than every second year, and he suffers genuine regret when he discovers that old friends have gone.

Friction With Business Office.

Naturally, the circus press agent's greatest source of newspaper friction is the business office. The majority of the American newspaper advertising managers are "square," fair-minded men who neither ask nor expect from the circus man a higher rate than he exacts from the local theater manager. With such men there is never any difficulty. Unfortunately, however, there are still a considerable number of newspapers, especially in the smaller cities, that have two distinct rates—one for the local advertiser—the other for the visiting circus man. The minute the circus agent discovers this he becomes aggressive. He can't help it. The unfairness of the thing gets on his nerves—violates his sense of equity—and he fights. Sometimes he wins—sometimes he loses—but in either event he leaves town fully convinced that the newspaper in question is a "hold-up" and the business, or advertising manager a "grafter."

Then there is the newspaper that not only makes a high rate, but also insists on telling the agent how much he must spend. This is always a cause for ill-feeling. I have tried to look at this proposition from every reasonable standpoint, but I have never been able to discover the justice of it. I have in mind one newspaper in particular that has been doing this for years. It is an excellent news sheet, has a good circulation, and its business manager, advertising manager and editorial heads are all splendid fellows—courteous, generous in the use of press stories and delightful fellows to meet socially. And yet, for some reason, the advertising department insists on saying to the contracting press agent: "You must spend so much money with us or we won't handle your business." On the other hand, if the press agent refuses, the paper feels aggrieved. Some day, when newspapers who continue this unpleasant rule realize how much irritation it causes, they will, I am sure, try the more pleasing method of fixing the rate and permitting the agent to fix the amount of space.

Why Papers Are Patronized.

It may seem a peculiar thing to the uninitiated that the circus usually patronizes every newspaper worthy of the name in the town where it is to exhibit—and frequently some others. This would be entirely unnecessary if a certain class of newspapers did not still consider it a crime for a circus not to use its columns—and, incidentally, a just reason for giving the show a "roast" in its columns. I hope to see the day when this ungenerous spirit shall have entirely disappeared, and when a press agent may safely exercise his best judgment as to the value of the various advertising mediums and use only such papers as his experience teaches him will bring results.

(Continued on page 26.)

ON THE WAR PATH AT JAMESTOWN

SHOW WORLD Bureau,
WAR PATH, Jamestown,
July 22, 1907.

WITH a list of attractions covering almost every field of entertainment and in the establishing of which nearly \$1,000,000 was expended by the promoters of the various enterprises, the War Path at Jamestown Exposition is a feature which no visitor to the Exposition can afford to ignore. At no exposition heretofore held has the field of amusement been more thoroughly covered and while some of the features are not as massive as was the rule at the World's Fair or the Pan-American Exposition, they are stupendous enough to give the War Path a distinct individuality and to place it in a class by itself.

While the War Path proper lies to the west of the Lee Parade, extending from Commonwealth avenue to Racon street and from Powhatan street to West street, the reservation covering a tract of some 300 acres, there are spaces for attractions in various parts of the exposition enclosure which do not lack in importance. Among these may be mentioned the Miller Bros. 101 Ranch Wild West Show, the Philippine Reservation and others. The arrangement of the War Path is excellent and there is none of the crowding that has been conspicuous at similar affairs elsewhere.

Old Friends on the War Path.

If you attended the International Expositions at Chicago, Paris, Buffalo, St. Louis or Portland, you will meet old friends on the War Path whom you knew on the "Midway," the "Pike," or the "Trail," but Jamestown's amusement center contains many new and novel attractions.

Among the main attractions in the large brick structure known as "Colonial Virginia," a representation of the old Capitol at Williamsburg, is a reproduction of the first ball at the Capitol, the incidents in connection with Bacon's rebellion and the destruction of Jamestown by fire, are notable features of the exhibition.

Destruction of San Francisco.

The "Destruction of San Francisco" is a very life-like reproduction of that memorable catastrophe, with the rumbling of the earthquake, the falling of buildings, the ascending flames and the upheaval of the sea. Manager Bullock is deserving of the success with which his efforts are meeting.

In "Old Jamestown" there is a reproduction of the streets, the Cemetery and many of the old scenes of the original settlement. You may walk through these streets and converse with John Smith, John Rolfe and his bride Pocahontas, and her stern old parent, Powhatan. There is a theater, on the stage of which scenes and incidents of the original Jamestown are depicted in tableaux.

The Battle of the Monitor and the Merrimac is not the only attraction of this nature. The Battle of Gettysburg and the Battle of Manassas are reproduced in the most spectacular manner in buildings of gigantic dimensions.

No End to Amusements.

The chain of places of amusement is seemingly endless, and several days would be required to see them all. You have not yet been carried through the American and Oriental bazaars, the Temple of Mirth or "Fair Japan" where you may sit and idle and dream in a tea garden, that impregnates you with the odor of rare flowers and plants from the far-away Orient, while some dainty Gisha girl serves you a cup of tea like unto the nectar of the gods.

And you should not go away without seeing the "Alaska-Klondyke" which affords a perfect representa-

Numerous Attractions Representing an Outlay of Nearly \$1,000,000 Meet With Public Favor—Rosters of the Leading Amusement Concessions and Personal Notes.

tion of mines and miners at work sifting real gold; the "Tours of the World," which carry visitors by rail through many strange lands; the great "Friede Steel Lift," which has taken the place of the Ferris wheel; the Esquimau Village, with its quaint inhabitants from the frozen Arctic; the Chutes; and the Ostrich Farm, with its thirty giant birds.

Trixie and Paul Revere's Ride.

Two attractions that are of more than usual interest are those presid-

journey, visiting all the historical spots en route, starting from Charlestown, and finishing at Lexington Green, where the first blow for freedom is struck, the performance concluding with a realistic tableau representing the famous picture, "The Spirit of '76." All the scenes are faithfully reproduced by means of four immense panoramas revolving in various directions, whilst the electrical effects are on a most elaborate scale. The roster is:



LOUISE AICHEL.

One of the handsomest and brightest members of the Knight For a Day company at the Whitney Opera House, Chicago, is Louise Aichel who is pictured above. She is quite popular with the patrons of this handsome playhouse.

ed over by those well known showmen, Messrs. William H. Barnes and Charles E. Pelton, who have at Jamestown perhaps two of the biggest drawing cards on the grounds.

Mr. Barnes exhibits the celebrated "Princess Trixie," Queen of all educated horses, a headline feature all over this country and Europe, and the most wonderful instance of almost supernatural equine sagacity the world has ever seen.

"Trixie" continues to work the cash register, demonstrate the first four rules of arithmetic, spell the names or words suggested by her audience, and daily gives convincing proof of her amazing knowledge of music and colors.

Paul Revere's Ride is a novel departure in the Exposition business, and enjoys the distinction of being the one attraction that is in every respect new. A real horse and rider, galloping at full speed, make the

G. W. Davis, stage manager; M. L. Kelly, chief electrical machinist; Miss Hume, ticket seller; Henry Casey, door talker; Mrs. Smith Warner, pianist; George Tile, rider. In the tableaux are: Harold Smedley, Geo. Keene, John Pizzini, Samuel McKeown, William Murray, John McDonald, Harry Fisher, George Snyder, G. W. Barr, Edward Williston and Henry Eustis.

Monitor and Merrimac Fight.

The Monitor and Merrimac enterprise which is attracting unusual attention because of its completeness and excellence is managed by E. W. McConnell, and John W. Connery. The staff consists of J. J. Bailey, door talker; Miss Ollie Johnson, ticket seller; Profs. Smith Warner and J. P. Wild, orators; E. J. Austin, producer; John Wallis, electrician. The general press representative is James L. Hutton and he is ably assisted by Harry Daniels.

The Philippine Reservation covers nearly six acres and is located on Pocahontas street, at the southwest corner of the grounds. The display is one of unusual excellence and interest and is being well patronized. The enterprise is capably managed by T. P. Sargent. William A. Sutherland is president and Mr. Sargent is vice-president. Robert Keller is assistant manager. The staff is made up as follows: J. Mace Andrews, lecturer; Edward Benney, press representative; Frank Cole, advertising agent; William Crawford, ticket seller, and Jack Riordan, door talker.

"Congress of Nations."

The Congress of Nations, or as it is better known, "The Beauty Show," is under the management of D. Earl McDonald, and he is assisted by Doctor Gilbert Flagg, who holds down the "Front." There are twenty talented young ladies with this attraction and they present a continuous performance which Mr. McDonald aptly describes as "International vaudeville."

The Swiss Alps.

Although not a show in the strictest sense of the word, this concession deserves a word or two along with the War Path shows. Here the showmen congregate after a hard day's labor and discuss their affairs over a most excellent meal and real St. Louis beer. The Swiss Alps is conducted by Fritz Muller and sons, and is one of the most pleasing places on the War Path. "Fritz" will be remembered as having conducted the Schlitz Pavilion at the Omaha Exposition, "Pabst on the Midway" at Buffalo, the "Falstaff Inn" at the St. Louis World's Fair and at the Portland Exposition he conducted the "Bismarck." The Swiss Alps has a seating capacity for 3,500 people and the prices charged are very reasonable.

Ferari's Wild Animals.

The animal jungle and arena of Col. Francis Ferari occupy a prominent site on the War Path. To provide the proper environment for these aristocratic beasts, the Exposition Zoo and Amusement company has erected one of the finest auditoriums and animal courts used in the country.

As to the Ferari show, there is none better. His collection of animals is in charge of Richard Bass and Robert MacPherson, who contribute to the acts of daring that characterize the performance in the arena. In addition to these Colonel Ferari offers two women who are unexcelled in their line—La Belle Selica and the Princess Pauline. The latter has attained world-wide fame through her daring work in the cages of wild beasts, while Selica's troupe of lions gives the best exhibition of its kind extant. Teddy, the wonderful dancing bear, and O'Grady's monkeys, together with Captain Winston's sea lions offer a program that is as varied as it is diverting.

Streets of Seville.

One of the greatest attractions on the War Path is the La Gida Theater, wherein genuine Spanish dancers are to be seen. Two sisters, the Senoritas, Pearl and Diamanta, of the ballet of the Royal Opera at Seville, Spain, are special features at La Gida Theatre. It was very difficult for C. E. Sabbague, the Concessionaire of the "Streets of Seville," to find real Spanish dancers, but he has succeeded beyond expectation. Spanish sports, such as bull fighting, cock fighting, etc., will be features. Music by an orchestra of thirty pieces is being provided daily.

The show people at Jamestown, whose prospects appeared gloomy at the opening, are beginning to reap benefits and before the close of the exposition November 30 they will have enjoyed the golden fruits of prosperity to which their enterprise and perseverance entitle them.

July 27, 1907.

July 27, 1907.

THE SHOW WORLD

MEN AND SCENES OF THE WAR PATH AT JAMESTOWN



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Music and Song



By C.P. McDONALD



THE EDITOR WILL BE PLEASED TO ANSWER ALL QUESTIONS RELATING TO, OR TENDING TO BETTER, THE MUSIC PUBLISHING BUSINESS.

ALL COMMUNICATIONS AND MANUSCRIPTS SHOULD BE ACCOMPANIED BY SUFFICIENT POSTAGE FOR THEIR RETURN.

LEW SULLY, avoirdupois and urbane, took a spasmodic hitch at his suspenderless trousers. "How did I come to go into the music business?" said he, smiling blandly. "My boy, I didn't go into it; I fell into it. The business appeals to me; there is that certain undefinable something about it—the ever-alluring innovation that you find in no other business on God's green footstool.

"I went in the theatrical business so long ago I have nearly forgotten when. I believe it was about 1879. I was living in Omaha, Neb., at the time, and left the bench to embark—not the supreme court bench, but a carpenter's bench. I held the exalted position of super-captain in the old Boyd's theatre. I was promoted to assistant property man soon thereafter.

"My first regular engagement was playing one night stands with 'Muldoon's Picnic,' then known by another name—'Mulcahey's Arrival.' I did a blackface banjo act. We finally struck Lincoln, Neb. The show was all in. Next door to the Lincoln show shop was an undertaker's office—and we found it convenient. The undertaker had a son, who was anxious to be a good angel to the show. I gave him banjo lessons at fifty cents per. When we left Lincoln, we went all to pieces. 'Who is going to play the parts?' he asked, and I said, 'I don't know.' He says, 'I have a scheme.' He elaborated on the scheme. It sounded good. He put up a few dollars, and we rented a hall, one-half for a theatre and the other half as a curio hall. Delfengo & Lewis, who were with the show, did a fire eating act, and the soubrette of the show made a dandy living half lady. We were on a fair road to establish a big success, when the undertaker's son passed in his checks. I then went back to Omaha and formed another show with a good backer—I think he had \$16.29 in cash. We had a hard time in getting female players. My backer said: 'My wife is going with us,' says he, 'and she can take the part of Mrs. Muldoon. And there is a dentist friend of mine who wants to go along, and his little girl can play Jennie.' I says, 'Who is going to play Katie?' which happened to be one of the principal parts. He says, 'That's easy; we'll have the hired girl do that. She's going with the show, too.' The rest of the troupe consisted of a short card man, a bartender and an ex-city dog catcher. We did quite well, until we got snow bound in Iowa and grub bound also. This venture came to an inglorious disaster.

"I then determined to work for someone else and eat regularly. I have since found out that is a pretty good thing to do in the show business. I was imbibing quite freely at this time. Beach & Bowers minstrels wanted me, with this proviso: Should I drink a drop, I forfeited a whole week's salary (\$15.00) and quit the show on the spot. I agreed. Things went along lovely until we struck Dixon, Ill., and—could you blame me? I was in the company's parade at 11:45 a. m., and at 7:15 p. m. I paraded alone. I then went with Haverly's minstrels for one year, and then with Carnross & Dixey's minstrels for five seasons.

"My first song was 'I Don't Love Nobody,' published by Howley, Haviland & Co., in 1891. I followed that with 'I Want to Go Tomorrow,' after which came 'I Love Nobody But You,' and 'Hesitate, Mister Nigger, Hesitate.' My royalty from these numbers was so invisible, that I decided somebody was handing me something of a bright yellow hue, and determined upon going into the business for myself.

"I was with William H. West one season; Primrose & West two seasons; two seasons with Primrose & Dockstader, one season with Al G. Field's minstrels, and then went back to Philadelphia and joined Carnross & Dixey once more. I broke into vaudeville about ten years ago, and established the Lake View Music Publishing Co. in 1906."

"Business for the past fortnight has been exceedingly dull, even the old reliable big sellers refusing to move to advantage. There has been but a slight demand for any particular number, some of the 'big things,' despite energetic pushing, failing to draw. This is accounted for by the warm weather and the summer season being upon us. Time spent in playing a piano is now devoted to the amusement parks, and but few people are playing pianos during the pleasant evenings Chicago is at present enjoying.

But the warm weather has its good features, also. The slump in the sales of sheet music has been fairly well offset by the unusual demand for band and orchestra arrangements of the leading publications. From all the boys I learn that never before in the history of music has such an unprecedented demand been evi-

denced as is that of this season. Bands are prosperous, all the big organizations enjoying extremely gratifying summer bookings, and as a result, good music must be had.

Jeff T. Branan and Evans Lloyd, one of the biggest teams of song writers Chicago has produced in years, are now preparing to go over the different circuits singing their latest efforts, which are all published by the house of J. T. Branan & Co., One-enta building, Chicago.

C. M. Chapel, alias Clarence M. Chapel, alias C. Melbourne, and several other aliases, has disposed of his \$2,500 automobile.

Lew Sully, the fountain head of the Lake View Music Co., is doing the Vaude-

appeared in the leading role in "The Yankee Consul," and has attracted wide attention with her beautiful singing. Miss von Thiele, it is said, will be reengaged for additional concerts at Bismarck garden.

The Victor Kremer Co. next week will issue the official song of Riverview Park, entitled "Take Me to Riverview." Thavin and his band gave the weekly concert at Oak Park in Scoville square last Tuesday evening. He provided an excellent program.

Sousa and his band will begin their season with a three weeks' engagement at Willow Grove Park, Philadelphia, on August 10. The subsequent tour will take the band as far west as the Pacific Coast, returning to New York City in time for a

Williams and Durand, continues to be the Rossiter leader, although "Napanee," the spirited little Indian number by Genaro and Williams, is running a good second. Newton and Durand's new soubrette number, "Stingy," has started out with a boom.

Starting about the last week in August, Maud Lambert will put in twenty weeks over the Klaw & Erlanger circuit, featuring "Since You Called Me Dearie."

William B. Friedlander, who was with the Rossiter forces for a long time, is now operating the Standard theater at Fort Worth, Texas, giving original productions. He reports a very flattering business.

All the big bands in Chicago last week played "Napanee," I can say for this little song that it has a splendid swing and dash, and in spots is quite characteristic, although at times it descends to flagrant touches of rag time, something that should be avoided in numbers supposed to be characteristic. Rossiter, however, has never, to my knowledge, been accused of not knowing what he is doing.

Rossiter tells me he is doing a tremendous business with the Marine Song Slide Exchange, which he is conducting in connection with his business in the Marine building. He seems to have hit upon a clever innovation in the matter of furnishing slides to performers. He furnishes slides to any song procurable, no matter who the publisher may be, at so much per month as rental. When a performer ships back the slides he or she may have been using, he is furnished with a new set, and in this way Rossiter has worked up a tremendous circulation of song slides.

Another good idea emanating from the fertile brain of Rossiter is the equipping of new musical comedies throughout with new songs, and getting out the complete score in song book form. These books retail at ten cents a copy, and it is said that the song book sale of Kilroy & Britton's "The Cow-Boy Girl" amounted to over 35,000. Among the shows thus supplied are "The Trust Buster," "Toyland," "The Candy Kid," rehearsing at the Academy, and to be produced the 21st of July at the Alhambra. "The Trust Buster" opens here sometime next fall.

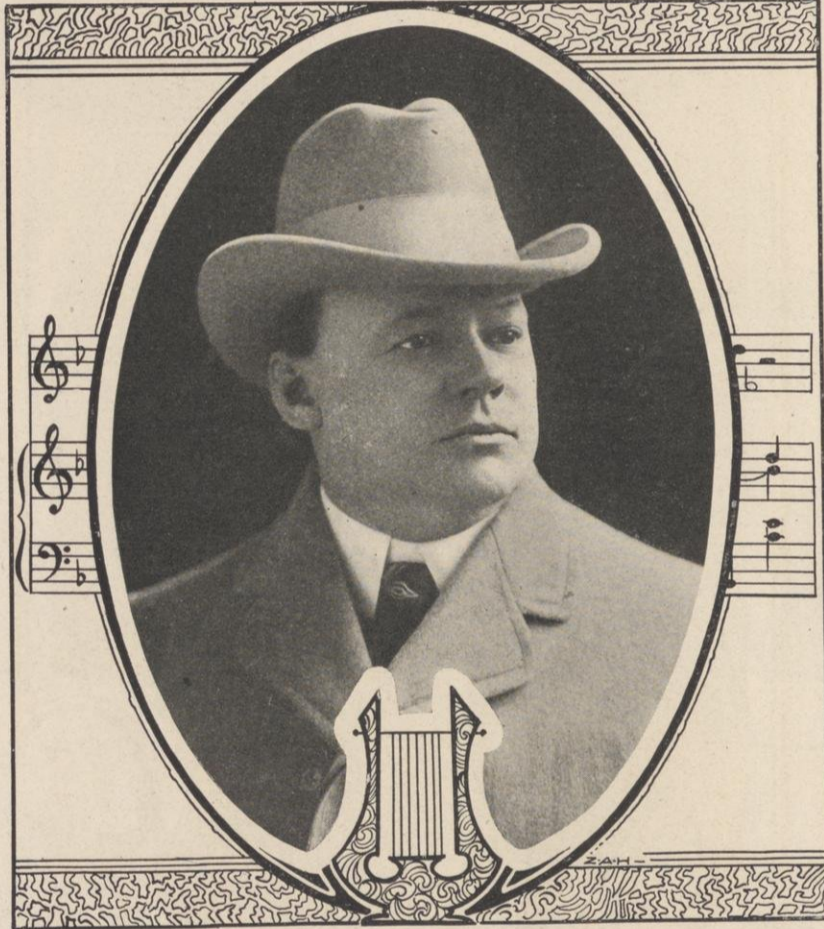
Rossiter has purchased from C. M. Chapel & Co. a cowboy number entitled "Montana," an awful shine of a song. Will tells me he purchased it, however, because it seems to be so rotten that people buy it. Something to that argument, too. He has also purchased from the J. T. Branan Co. Branan and Lloyd's ditty entitled "Everyone was Meant for Someone," which he says is going nicely. This song deserves a good sale.

"Morning, Cy," Atteridge and Peters' rube song, published by the Victor Kremer Co., has just been arranged for orchestra. The arrangement introduces "Good-bye, Annie Laurie." The Kremer company has just sent out over ten thousand orchestrations of "Under the Tropical Moon," which Mr. Kremer says is just beginning to move as it should. Percy Wenrich's successor to this song will be published by Kremer next fall. It is entitled "Jungle Moon," and is said to be better from a lyrical and musical standpoint even than "Tropical Moon."

With all the innate modesty in the world, I beg to announce the launching by the Kremer company of a new summer waltz song entitled "Take Me to Riverview," the words of which are from my feeble pen, the music by S. Wallenstein (the nom de plume, by the way, of a good composer). I hope it is a good seller for I need seven dollars.

Since her installation as manager of the Chicago branch of the Jos. W. Stern Co., Miss Clarice Manning has rejuvenated the offices in the Grand Opera House Block until they are as dainty as any of the local outfits.

I got quite a little news from Miss Manning, whom I found to be a very charming little woman, as Dick Carle would say, "free from guile and affectation," and withal apparently a thorough business woman. Since assuming the managerial end of the game here, she has secured the services of H. N. Peabody, so long connected with the Witmarks, as professional manager. Miss Manning informs me that the big thing with the performers is "I'd Like a Little Lovin' Now and Then," by Earl Jones and Tom Kelley. She predicts it will be the biggest coon song the house has ever had. Peabody has succeeded in landing over fifty people this week on the good things from the Sterns catalogue.



LEW SULLY, MUSIC PUBLISHER.

ville circuits again and, it is said, creating much demand for his new songs.

A musical comedietta entitled "Examination Day," in which twelve youthful singers and dancers are appearing, made a decided impression at the Majestic theater last week. The act was written by Harold Atteridge, who writes some admirable song lyrics, among them being "Moonbeams" and "I Like You."

The act is fostered by Victor Kremer, the Chicago music publisher, and is Mr. Kremer's first venture in the theatrical business. However, the success of the act has encouraged Mr. Kremer to new efforts, and he is now preparing to produce other sketches of a like character. The act uses the Kremer Company's compositions exclusively.

The Ellery band, under the able direction of "Di-Gi," which has been playing the Coliseum Garden since July first, continues to pack that spacious resort. Mr. Ellery's arrangement of attractive programs continues to be a distinctive drawing card. The Ellery band will play the entire season at the Coliseum Garden.

A great gathering place for the throngs of music lovers and recreation seekers on warm afternoons and evenings in Chicago, Bismarck garden proceeds to offer additional attractions from week to week. Carl Bunge and his excellent band give carefully selected programs, and at each concert soprano solos last week were sung by Miss Elaine von Thiele, a brilliant young prima donna. Miss von Thiele has

Christmastide concert at the Hippodrome.

The band has been idle since last November, since when Mr. Sousa has been taking a rest after fifteen years of ceaseless activity. The vacation has not been altogether wasted, however, by the composer, for he has finished what looks to be a good summer number (words and music entitled, "I've Made My Plans for the Summer," published by the John Church Co. Sousa is also engaged in writing the score of a comic opera, which will soon have its inaugural at some Broadway house.

At Sans Souci Park Creatore, the gymnastic director and his band of seventy-five picked men with twenty soloists are giving two concerts daily to crowds that tax the capacity of the Casino, and the audiences show an almost excessive degree of appreciation.

Cartoonist Briggs of the Chicago Tribune last Sunday drew a picture of a boat upon Lake Michigan. The crowds on the boat are depicted singing the Kremer Company's successful number, "Under the Tropical Moon."

Brinley Lloyd, long connected with the house of Thiebes-Stierlin, St. Louis, has been secured as professional manager by Will Rossiter. Rossiter considers himself lucky in closing with Lloyd. In speaking of the transaction, he said: "Lloyd was so good he couldn't see me, so I saw him."

"Since You Called Me Dearie," by Wil-

Miss Manning, collaborating with Pea-

The Sunday concerts furnished by Herr

The engagement of DeLuca's United

Alfred Solman is due in Chicago this

Music Received.

J. H. Remick & Co.—"The Last Kiss,"

"Dreaming," said Homer Howard,

Bob Adams tells me he is writing a

Theo. Bendix, 1431 Broadway, New York

Sig. Umberto Bucchieri, who has just

Eddie Carney informs me that he re-

The management of the A. O. U. W.

At Willow Grove Park, Philadelphia,

Mascagni, the composer of "Caval-



JOHN PHILLIP SOUSA.

lie W. Stokes. "Innocence," valse Lente,

F. E. Haviland Publishing Co., New

Theo. Bendix, 139 West 44th street,

WITH THE BANDS AND ORCHESTRAS BY C. P. McDONALD THE EDITOR WILL BE PLEASED TO RECEIVE COPIES OF MUSICAL PROGRAMS AND TIMELY AND INTERESTING NEWS ITEMS, SUCH AS FORMATION OF NEW BANDS AND ORCHESTRAS, MEETINGS OF LOCAL FEDERATIONS, ENGAGEMENTS, ETC.

The world-famous Sousa band derives

Sousa is a self-made man. His father,

famous "El Capitan" can be placed to

Mr. Sousa is also the author of two

This famous bandmaster is full of the

The delightful uncertainty which

The new band shell at Riverview

Kryl's Band, which was the first

Band shells are as may be. Expensive

During the present season Pat Con-

Caliendo's Venetian band is now en-

John C. Weber and his prize band of

AMALGAMATION OF PARKS OF COUNTRY IS NEXT STEP

Elaborate Out-door Spectacles to be Arranged by Coterie of Efficient Managers.

BY EDWARD SALSBUURY.

WHAT might be considered as the first important step in the amalgamation of the park interests of the country is a co-operative producing scheme lately announced by Messrs. Paul D. Howse, General Manager of the White City of Chicago, E. E. Gregg, General Manager of Luna Park, Pittsburg, and Elwood Salsbury, General Manager of

this point is introduced a number of high class and diverting specialties, which in the beautiful setting provided makes them doubly attractive.

These specialties include a corba dance by Mme. Roe; a quartet of toe dancers composed of the Quinlan Sisters; Miss Rae Bates and Miss Elizabeth Davidson, terpsichorean stars; Jeanette Spencer, soprano, and her octette chorus of swinging girls; a staircase dance, one of the most novel features of the production performed by forty young women. The closing scene of the production introduces the fountain of youth with marvellous effects of real water and brilliant electrical display. Beautiful women are seen posing in classic reliefs on the basin and stem of the fountain, and at the finale these rise forming an aerial ballet, performing graceful evolutions and scattering flowers as the curtain falls.

Similar Productions to be Made.

The park managers and those associated in this enterprise will follow

BLOOD AND THUNDER PLAYS REPUDIATED BY THE PUBLIC

Melodrama Is Entering Upon a New Era and Better Attractions Are Demanded.

BY FRANK WINCH

MELODRAMA is entering upon a new era. No question of that and it only remains for the next season or two to see a complete revisal of the popular priced attractions. No more of the blood and thunder, soul-shivering, heart-throbbing thrills and brain staggering impossibilities. Melodrama must be quieted down, titles must be modified and sensationalism to a large degree eliminated.

The flat has gone forth, and the thought hackers must temper their writings on the MSS will be found coddling in the waste basket. Booking agencies will not consider a play with a frenzied title, and if they did heads of different municipalities would see that the advertising matter must be strictly censored before being displayed on the billboards.

Patriotic Spirit Prevails.

The spirit of Yankee Doodle seems to prevail, something on the patriotic order,

clergyman recently told me, "it is their Sunday school, people who labor through the week, who find recreation at a nominal price in the melodramatic houses and the morals taught there should in no wise mold undeveloped characters viciously."

Western Plays the Vogue.

Western plays are all the vogue, stories of the great frontier that is fast dissolving under the magic wand of civilization, tales of brave men, whose struggles in the early days reclaimed a vast area of land for present day use, whose heroism are set forth for the emulation of a young lusty patriotic, nery nation of young Americans. Comedies with music treating of the lighter strain of complications that may arise in every day life and musical melodramas—these seem to be the pivotal point whereon hang the present day playwrights.

Of the former *The Cowboy Girl*, espoused by Kilroy Britton, *The Cowpuncher*, a Wm. F. Mann attraction; *The Flower of the Ranch*, under management of Harry Askin, are all plays of the new type. Each contains sufficient of the stirring to satisfy any one, and at the same time there is nothing offensive, nothing that any fastidious parent would object to. All have strong stories, all border on the patriotic, all have a lighter strain of comedy supplemented by tuneful music.

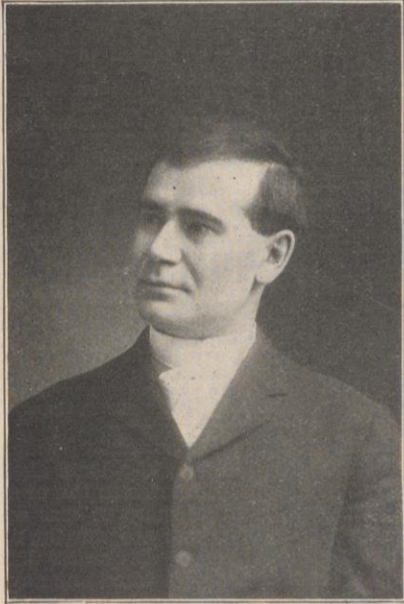
Musical Melodrama Popular.

And still another variety is acceptable, the musical-melodrama, a play without blood curdles, a story that while mildly exciting, gets away from the common, the uncouth, and has a tendency to environ the auditor with an atmosphere of wholesome interest, that fingerboards in a legitimate way the evils of wrongdoing, that does not make the villain a hero, that depict crime in such fantastic colors as to excite the imaginative young into a frenzy of emulation—these too are species of entertainment that have taken a lasting hold on the playgoer and seem destined to become the reigning mode of popular priced entertainment.

Should Have Touch of Mystery.

Musical-melodramas are the more successful when they have a touch of mystery, a shade of the undefinable that will arouse a natural curiosity, a piquant interest abetted by good catchy songs, that will leave a pleasant memory with no regrets, that is the keynote of a musical melodrama's success.

Of the latter type may be suggested *Klmt and Gazalos'* new production, "*The Great Eastern World*," a play



MAX F. TROSTLER.

A well known and successful producer of out-door spectacles is Max F. Trostler of Cleveland, O. He successfully produced *Flowerland* at that city.

Luna Park, Cleveland. These gentlemen, and others who will become associated with them, propose to produce a number of elaborate out-door spectacles suitable for parks, fairs and exhibitions. The first of these spectacles, which is already in course of preparation, is entitled *Flowerland*. It opened at Luna Park, Pittsburg, Monday, July 15.

Flowerland is being produced under the personal direction of Max F. Trostler of Cleveland, Ohio, one of the best known and most successful producers of out-door spectacles in the country. It combines more novel features, more elaborate costuming, and more startling effects than any similar performance ever offered to patrons of out-door amusements.

Story of *Flowerland*.

Flowerland tells the romantic history of Ponce de Leon's search for the mystical fountain of eternal youth. The story opens as the aged adventurer is seen threading his way through the tangled everglades of Florida. Overcome with fatigue, he stops to seek rest beneath a friendly tree and soon drops into a deep sleep.

The scenes which follow are presumed to describe Ponce De Leon's dream. Suddenly a fairy appears and presents him with a brimming glass from the fountain for which he has spent his life in weary search. He drinks and the transformation from age to youth occurs. Filled with zeal and joy, he starts forth in search of adventure. Shortly he encounters a monstrous alligator, which draws its horrid length along, spreads its grinning jaws, and threatens to devour him. Ponce De Leon attacks it boldly and with his sword severs it into a score of pieces. Each fragment of the dismembered reptile immediately becomes animated, revealing itself to the audience as a beautiful young woman.

In the company of these twenty maidens, Ponce De Leon sets forth from the everglade on a journey to *Flowerland*. On the bank of a nearby river the party finds a beautiful floral barge and in this they embark to the enchanted land. The scenes following reveal Ponce De Leon and his attractive retinue entering the land of the flowers.

Welcomed by Beauty Ballet.

He is welcomed by a grand beauty ballet, in which forty young women participate. This ballet is accompanied by novel and ingenious effects. After this splendid reception the people of *Flowerland* take it upon themselves to entertain their noble guest most fittingly and at



FRANK WINCH.

The genial representative of the Rowland & Clifford Amusement Company is Frank Winch, widely known in theatrical and newspaper circles. He is a writer of ability and next season will manage the musical melodrama, "*The Mysterious Burglar*."

Flowerland with a series of similar productions just as rapidly as conditions seem to warrant. There has been a dearth of desirable and attractive out-door material in this country in the past decade, and spectacles of this nature are likely to fill in a very desirable degree this crying want. The co-operation of the big out-door amusement managers is absolutely necessary to secure the success of these productions for the simple reason that no producer, or set of producers, would proceed without a guarantee of sufficient time to insure at least the first cost of the production. By the first of next season Messrs. Howse, Gregg and Salsbury hope to have enlarged their circuit to include many, if not all, of the prominent out-door amusement places of the country. They believe that when the advantages of such an association are known, park managers will not hesitate to ally themselves with the combination.

Flowerland, after two weeks at Luna Park, Pittsburg, will open at the White City, Chicago, and after another two weeks there will return to Luna Park, Cleveland, thence to Louisville and other southern cities.

something with a few catchy songs, a few winsome chorus girls, and perhaps a scenic effect or so with just a touch of the breath-taking. This seems to be the prescription that playwrights must follow if they expect their products to be seriously considered. There are a few managers of the old regime who are protesting, but the vast majority, as may be evidenced by the announcements being made, are falling in line with the newer idea of melodrama. It is believed that fully three hundred popular priced attractions will go out from Chicago this season under local backing and none of the plays exploit the life of "*Three-Fingered Jack* or *Ten Buckets of Blood*" or fantasies of equal merit (?).

Public Taste Fickle.

Public taste is fickle, but it's the public that makes a theatrical entertainment possible, and consequently the public must be taken into consideration. And the public insists that no more of murder trials divorce scandals, or the remissness of high officials should be held up as examples to the young. There is no question but what the popular-priced houses have a following, as a



RICHARD GOLDEN.

A popular stage favorite in Chicago is Richard Golden in "*Poor John*," which closed because of his reported illness at the Studebaker theater last week.

built upon entirely new lines consistent with the new requirements. The same idea prompted the Rowland & Clifford Amusement company in selecting their three big circuit attractions for next season. All have strong heart interest, spicy comedy, a thrill or two, endless patriotism, pretty chorus girls, and an endless array of whistleable songs. The big shows of the firm will be "*The Mysterious Burglar*," "*The Original Cohen*," and "*The Phantom Detective*."

BILLPOSTERS ASSOCIATION INDORSES THE SHOW WORLD

Atlanta and Omaha Disputes Finally Settled—Thomas H. B. Varney, of San Francisco, Elected President.

THE Associated Billposters and Distributors of the United States and Canada, as well as in Cuba, Hawaii and the Philippine Islands, put itself on record as standing for fair play for its members at the sixteenth annual meeting of that body at Niagara Falls, N. Y., July 9 and 10. The proceedings of the session were enlivened by the franchise controversies at Omaha and Atlanta in which Mrs. Martin J. Dooley, of Atlanta, and Mrs. M. E. Mulvihill, of Omaha, secured equitable settlements of their disputes.

The most interesting feature of the session was the election of officers for the ensuing year. This resulted in the choice of Thomas H. B. Varney, of San Francisco, as president. The other officers chosen are: W. S. Burton, of Richmond, Va., vice-president; Charles Bernard, of Savannah, Ga., secretary; C. U. Philley, of St. Joseph, Mo., treasurer.

The meeting from all view points was one of the most successful in the history of the organization. The attendance is increasing year by year and tremendous interest in the proceedings is manifested. The Omaha and Atlanta disputes, involv-

ment to all amusement interests in this country. Its statements in every instance are truthful and its impartial attitude toward the bill posters has inspired the Theatrical Managers' Association as well as the Billposters' Association of the United States and Canada with the utmost confidence in its future career of usefulness to this and other organizations connected with amusement interests.

Mrs. R. C. Campbell, who had been traveling in Europe, arrived during the session and displayed a choice assortment of French posters which were added to the poster exhibit of the United States Lithographing Company. The show attracted widespread attention. On the closing evening at the Cataract Hotel a luncheon and dance were given and both were eminently satisfactory to the participants.

Members and Ladies Dined.

Those present at the luncheon in addition to their wives and daughters and other ladies, were: Messrs. Varney, Link, Fay, Campbell, Bryan, Omelia, Frost, Donnelly, Zehring, Kindt, Philley, Breslau, Slocumb, Ware, Chennell, Morton, Clark, Mishler, Olendorf, Mulvihill, Curran, Burlingame, Haber, Walker, Burton, Bernard, Ramsey, McAlinay, Ruddy, Rob-

ERLANGER IN BIG MERGER? TUT, TUT, SAY CHICAGO MEN

Reported \$100,000,000 Theatrical Deal is Regarded as Fairy Tale of Press Agent.

IN view of the reports of a sanguinary vaudeville war which it is believed will affect Chicago materially, the press agents in the east are kept busy these warm days. Their latest sensation was the announcement last week that the Klaw & Erlanger forces were arranging a trifling \$100,000,000 trust, the object of which was to establish a gigantic chain of vaudeville and dramatic theaters in this country and abroad to be under one management, presumably that of Klaw & Erlanger.

The news was received with much salt by theatrical men in Chicago, who said "it was to laugh." It really became a laughing matter when it developed that Attorney Levy Mayer, counsel for the reported trust, who, it is said, had gone to London to pass judgment upon the merger plan, really had gone abroad on a vacation and to meet members of his family now on the continent.

Story of Alleged Deal.

The story of the deal, according to the enterprising press agent, was in substance that the Erlanger forces hoped by this combination of houses in Germany, France, Austria, Italy and perhaps Tokio,

people go to see it. If it isn't a good one they stay away. That's the whole proposition."

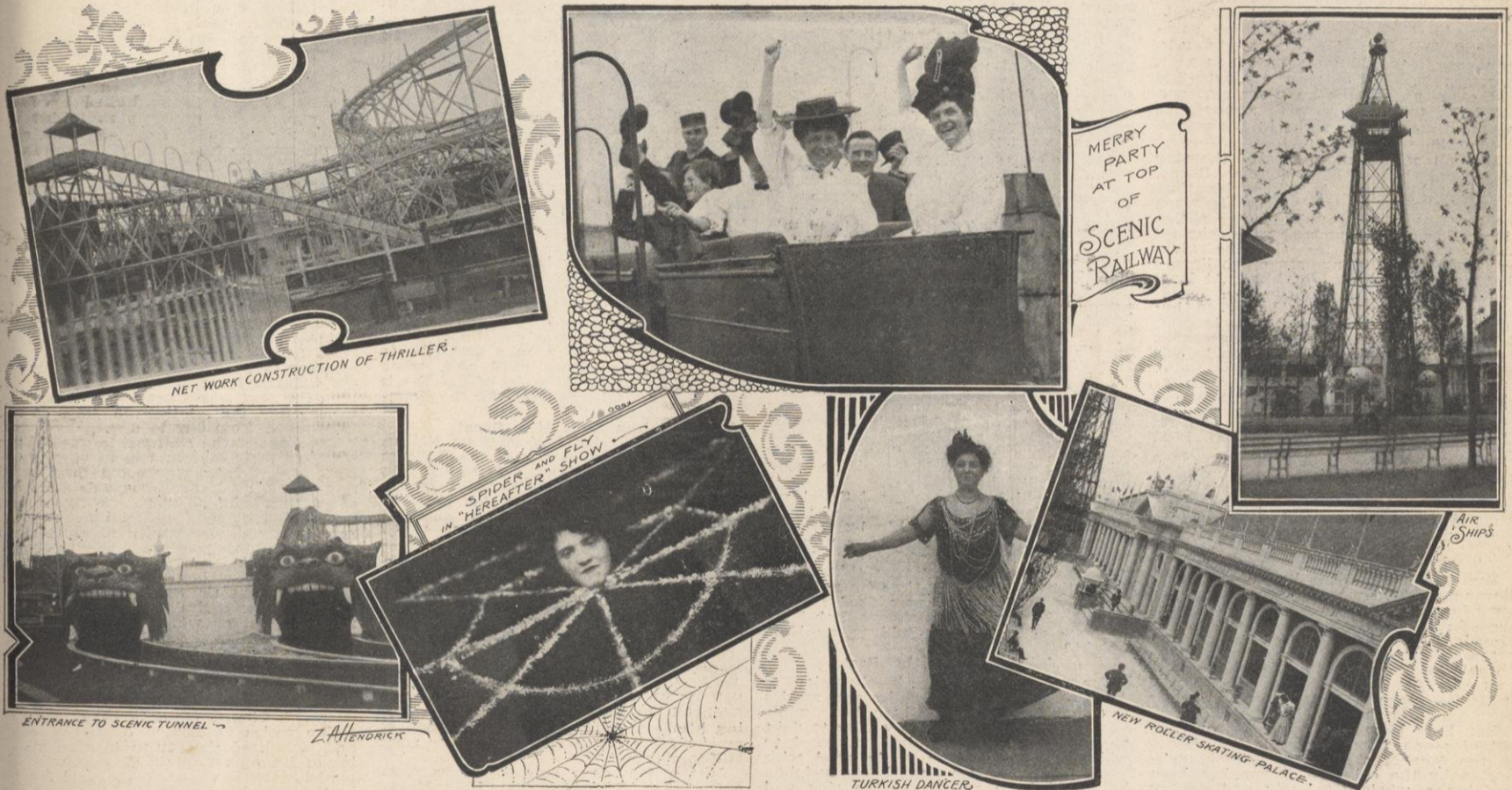
The story of the alleged merger lacks authentic verification. That it is good advertising for Erlanger is generally admitted, but Chicago theatrical and vaudeville men give it no credence whatever. "It is a fairy tale," is the general comment and the wise Chicago public bestowed its attention upon more important affairs.

SANS SOUCI PARK.

Famous South Side Chicago Resort Has Unusually Good Attractions.

Beautiful Sans Souci park always has been to the fore in Chicago, because it invariably gives the public its money's worth. To those seeking a restful place to spend the afternoon and evening, the advantages of a royal estate are offered. That part of the public which seeks a rollicking good time, enjoys thrilling experiences and novel sensations, go away pleased and with a desire to come again.

In the new Casino a bandstand of exceptionally fine acoustics has been



SCENES IN BEAUTIFUL SANS SOUCI PARK, CHICAGO'S FAMOUS SOUTH SIDE PARK.

ing as they did principles which affected the well being of members all over the country, aroused the deepest interest and their settlement on an equitable basis as stated will result in great future benefit to members.

THE SHOW WORLD is Indorsed.

The receipt of a telegram of well wishes and assurances of hearty support from Warren A. Patrick, general director of THE SHOW WORLD, was received with cheers, and a resolution was adopted directing members to subscribe for the new amusement journal and to assist it in every possible way. Addresses were delivered calling attention to its aims and the statement made that it was the only show paper in the country which might be considered the real friend of the billposting fraternity.

The interesting facts developed in the discussion of the indorsement of THE SHOW WORLD, that there are in the United States 1,081 towns of more than 5,000 population which are represented in the membership of the association and that one-half of the membership is directly or indirectly connected with the leading theaters in their respective towns.

Fair Play is Admired.

"If there is one thing men and associated bodies admire above all things," said a leading member of the association, "it is fair play. This is what THE SHOW WORLD is doing for this association—it is giving fair, equitable and honorable

bins, Horn, Hudson, Callahan, Reagan, McAllister, Stahlbrodt.

The proceedings of the session developed that the association has made remarkable advancement in the sixteen years of its existence and that today its usefulness and influence is widespread.

Next Meeting at Denver.

It was decided by the directors to hold their meeting in Havana in January, 1908, the precise date to be announced later. A committee of the directors meanwhile will arrange for the itinerary, due announcement of which will be made in THE SHOW WORLD.

The next annual meeting of the association will be held at Denver, Colo., in July, 1908.

The members of the association were the recipients of numerous attentions by the people of Niagara Falls during their stay in that city. The International-Cataract hotel, where the members made their headquarters, was handsomely and appropriately decorated in their honor. Considerable routine business was transacted and the reports of the officers indicate that the association is not only prosperous, but that its future operations will be on a scale of comprehensiveness and completeness never before attempted.

Merritt Post will act as assistant secretary of the Illinois Billposters' Association during the absence in Europe of Mr. Campbell. His office will be with Charles Bernard, 609 Rector building, Chicago.

to control every attraction of note in Europe and Asia. Necessarily, such a combination would involve the expenditure of much money and the agent lumped in everything at \$100,000,000. When asked about the matter, Mr. Erlanger not only confirmed the report of the trust, but added several details which the enterprising and inventive press agent had forgotten.

High officials in the Western Vaudeville Managers' Association, which corporation is directly affected by the alleged Erlanger combine, said when asked about the report that it was absurd in every respect.

Cannot Control Performers.

"One man or a set of men," said one official, "cannot control the supply of performers and theatrical productions of the world any more than they can control corner lots on State street in Chicago. The performers go to the people who pay the most money. As for dealings on the other side, Morris Meyerfeldt, president of the Orpheum circuit, and Martin Beck of the same organization have been in Europe since March. Up to date they have \$4,000,000 worth of contracts, if they were to quit booking now. These attractions will go from the Atlantic to the Pacific over the Orpheum circuit and in the houses of Kohl & Castle, Hammerstein, Keith, Percy Williams and others. If it comes to a real fight anywhere, why it's up to the public. The public reads over the list of attractions that a vaudeville house is playing. If the bill is a good one

built. A large, new roller skating rink, built of steel and brick will be the most popular gathering place in Chicago for both young and old people who enjoy the exhilarating sport of a noiseless gliding along on rollers. The floor is admittedly the finest in the country.

Holcombe's band began a two week's engagement Sunday. This musical organization is an American band for American people and will no doubt create a stir in musical circles.

The Vaudeville, Plantation Theater, Mystic Maze, Katzenjammer Castle, Hereafter, Old Mill, Circle Swing, Penny Arcade, Shooting Gallery, Touring Cars, Airships, Miniature railways and countless numbers of other attractions give the visitors every opportunity to satisfy their desire for novelty.

The management of Sans Souci is to be commended on the splendid arrangement for preserving the strictest order. Everything is so well regulated that there is never any boisterousness. Sans Souci is a park where women and children can take part in every amusement and feel that they are as well protected as when within the confines of their own homes.

Made De Long is touring Canada with Chas. L. Young Opera Company, but a letter to one of her Chicago friends, states that she will be glad when she is back in the U. S. A.

is delighted to be able to down the Cubs at all times. But out here, where the Cubs hail from, we do not consider that there is anything in the National league right now that has a chance of getting within hailing distance of the west side aggregation.

Just now the three New York teams, which, of course, takes in Brooklyn, are going along as well as could be expected. "Muggsy" McGraw, with his mind on other things, is fast losing his grip not only on the New York baseball public, but on his own men as well. He was passed recently for a day by the Pittsburgh team, but the mere fact seemed to have been the undoing of Clarke's Pirates, for they dropped steadily after that and are continually being threatened by the Phillies for third position.

Over in the American league, Clarke Griffith, never a great leader of baseball players, is making a sorry stagger at it now with the New York Yankees. It is true Griffith has suffered severely from injuries to his men, but he does not seem to have had the courage or the resourcefulness to overcome these obstacles.

Farrell Must Loosen Up.

It looks as if Frank Farrell, owner of the New York Americans, would have to spend a lot of money to bolster up his bunch if he would see his gang in a better position in the struggle. There are trades to be made at all times that will strengthen and help the team out. The trouble with New York seems to have been that no new blood of a high class has been inoculated in a long time and the team is slowly drying up of its own inaction.

When Griffith brought his team to Chicago he professed to be able to do things to the champions of the world. He did next to nothing. The Sox opened up on the Yankees and gave them an awful trouncing the first day, seeming to be out in an effort to better that 19 to 0 score that the Cubs hung on the Giants' eye about a year ago on the Polo grounds. The Sox made a fair attempt and closed the game with a score of 15 to 0 in their favor.

No sooner had George Davis returned to the game, still in a badly crippled condition, but game enough to play, so that the team might be bridged over a serious chasm, than Frank Isbell, veteran second baseman, was forced out of the struggle with a severe attack of muscular rheumatism, to which he is said to be subject. This necessitated a further shift in the infield of the champions, and took away from the batting list one of the most powerful of hitters.

Sox Maintain the Lead.

Despite this almost fatal affair, the Sox went right along about their business and maintained the lead without the least bit of trouble seemingly. Of course, it is a lot of trouble and few people seem to realize what frets and worries the mighty Fielder Jones has on his mind. But the great leader does not share his sorrows with anybody and his demeanor on the field is just as pleasant and lively as if the Sox were a dozen games to the good instead of boasting of only a slight margin, slight when it is considered that there is still a long eastern engagement ahead of them.

The team will leave Chicago tonight for another swing around the western circuit and presently the Cubs will return to delight the hearts of the west side fans with their cavortings on the green sward. From the looks of things it does not seem possible to me that either of the teams will again lose the lead. It certainly looks as if there would be another world's pennant struggle in this city during the coming fall.

Waddell to the Bad.

Speaking of Griffith's failure to affect any trades with other teams brings out the fact that Connie Mack had opened negotiations at one time for a trade that would send George Edward Waddell, the mighty "Rube," to New York in return for several players that Griffith does not want. It appears that the "Rube" has gone to the bad entirely. He did not pitch at all during the Philadelphia series in this city, although Mack gave it out with a serious face that Waddell was all groomed up for the struggle and had been especially reserved for a good full crack at the Chicago champions. But nothing came of the deal and probably nothing will.

The discussion of this deal brings to mind the fact that the Philadelphia National league team recently disposed of the only Southpaw pitcher it had on the payroll, Johnny Lush, giving him to St. Louis in return for Pitcher "Buster" Brown. The trade was a good one for the Phillies, as Brown seems to have struck a winning combination with Murray's men and is giving excellent returns for the trade.

Eddie Plank is now the only left-handed pitcher either of the Philadelphia teams has outside of Waddell. Southpaws average up as a crazy lot, being extremely erratic and hard to handle. The White Sox, however, have a pair of them that are surprisingly steady. "Doc" White in particular being a great workman. Nick Altrock has been having a miserable time of it all season. He got a few kinks in his pitching elbow early in the spring and does not seem to have been able to get the flinging arm fixed up at all.

Pfiester Has Bad Luck.

Strangely enough the only Southpaw of known skill that the Cubs have on their payroll, Jack Pfiester, has turned out to

be the champion hard luck pitcher of the season. He got himself in very fair condition early in the year, but just could not strike a winning streak, somehow or other. He is a willing fellow of good temper, but everything that he tried to do went wrong. It got to be so bad with Jack that he lost heart and Chance was forced to give the boy a considerable lay-off. Jack may round to after a little bit and when he does he will do some good work for the west siders. But just now he is not of much use to the team.

The Cubs have another Southpaw on the salary list, Blaine Durbin, who is expected to turn out a champion in his class. Manager Chance has had a number of offers for this promising young fellow, but it is understood now that he is neither for sale nor for trade, but will be retained in the hope that some day he may turn out to be a wonder. He is a chunk of a lad, impressively put up for one so short. His skill with the bat is said to be wonderful for a pitcher and it is claimed, too, that even should he not turn out to be a strong pitcher he will be a wonder in a fielding and batting way when the club comes to need such material.

Dovey Is a Busy Man.

President George Dovey, of the Boston Nationals, seems to be going about it in the right way to gain recognition from the sporting public and boost his team up to some sort of a position in the league

While on the subject of good pitchers one should not overlook the really wonderful showing that is being made by Frank Corridon of the Philadelphia National league team. Frank was a member of the Chicago Nationals along in 1903 but laid off almost the entire year because of a severe attack of pneumonia. After he recovered he was traded to the Philadelphia for Jack Barry, Chicago then being decidedly long on good pitchers and a trifle short on good hitting outfielders. Barry filled the bill exactly because he was such a strong utility man, something Selee's bunch then needed to the exclusion of everything else. Later Jack Barry was disposed of to the Cincinnati team.

Corridon has mastered the spit ball style of delivery and stands today one of the best pitchers in the country. It is not generally known out this way that Frank has pitched two one-hit games in three weeks, a truly remarkable feat for any pitcher. Frank is only 27 years old and certainly has a brilliant future, as he is a young man who takes excellent care of himself and is liable to give his team powerful service for a number of years.

Mathewson a Puzzle.

One of the great mysteries of the present baseball year has been the absolute failure of Christy Mathewson to regain the wonderful form of two years ago when he was stamped one of the greatest pitchers the world has ever known. Matty is a young man of irreproachable habits and

1907 and is still going along at such a slashing clip that it seems entirely probable that before long he will have reached the half million mark.

There is no more picturesque plunger in the world than Gates. The stories that were printed a short time ago when he quit the brokerage business and intimated that he was through for all time with games like that of La Salle and Wall streets, did not tell half that might have been written about this mighty man. On a race track Gates is simply a wonder. He likes to do his own betting and the year that he and John A. Drake were staggering the entire world with the magnitude of their operations at the Washington Park course it was a common sight to see him fighting with the hot polloi in the betting ring trying to get his small fortunes down to a race.

The Gates-Drake syndicate that year created such a distinct stir in the turf world that the officials of the track were seriously considering taking some action on the plunging. The operations of the syndicate created so much talk and were discussed so freely in all of the papers that it was feared the authorities might be forced to take some action against the track.

Strangely it was not long after that that Mayor Carter H. Harrison saw fit to swoop down upon the aristocratic south side organization and close it up tight. This did not affect the other tracks near the city because they were outside of Harrison's jurisdiction, but it caused the ultimate downfall of the historic course on the south side and had much to do with the continued closure of the racing game in this section of the country.

No more are the rumors of a reopening of the game being heard around the city and it begins to look very much as if it would be more than a year before we see the festive thoroughbred chase himself about the tracks.

Yet just outside of the range there is plenty of betting going on at the smaller tracks that are running harness meetings. Only last week there was a trotting meeting at the Libertyville track with an accompaniment of plenty of wagering. This is the track that John Condon attempted to open for the runners about two years ago. The sheriff of that county is said to have been all primed up for the sport to run along without interference, but at the last moment the official was seized with an awful attack of cold feet and the entire plan fell through sadly.

If that Fitzsimmons-Johnson fight had taken place six years ago what would the betting have been?

Tommy Burns is talking of going to England to whip Gunner Moir for the English title. Tommy seems to like to follow in the footsteps of one J. O'Brien of Philadelphia.

Joe Gans, light weight champion, posting a forfeit of \$1,000 for a fight with either Jimmy Britt or Battling Nelson, makes it look still more like a big frame-up of some sort. Joe seems to be a bit clumsy with it since he quit Al Herford.

Frank Chance is being taught well in the finer points of the diplomatic end of the game. His letter of apology to the public for that little Brooklyn affair has a familiar ring to it all the way through. President Murphy is a finished letter writer.

It has got so now that the champion White Sox do not feel like themselves unless they have some substitutes in the game.

Pop bottle throwing in the east is to be prevented by the erection of high screens in front of the bleachers. Yet back of these screens the same old murderous spirit will be rampant just the same.

And, by the way, Chicago fans are nearly as bad as any of the rest of them.

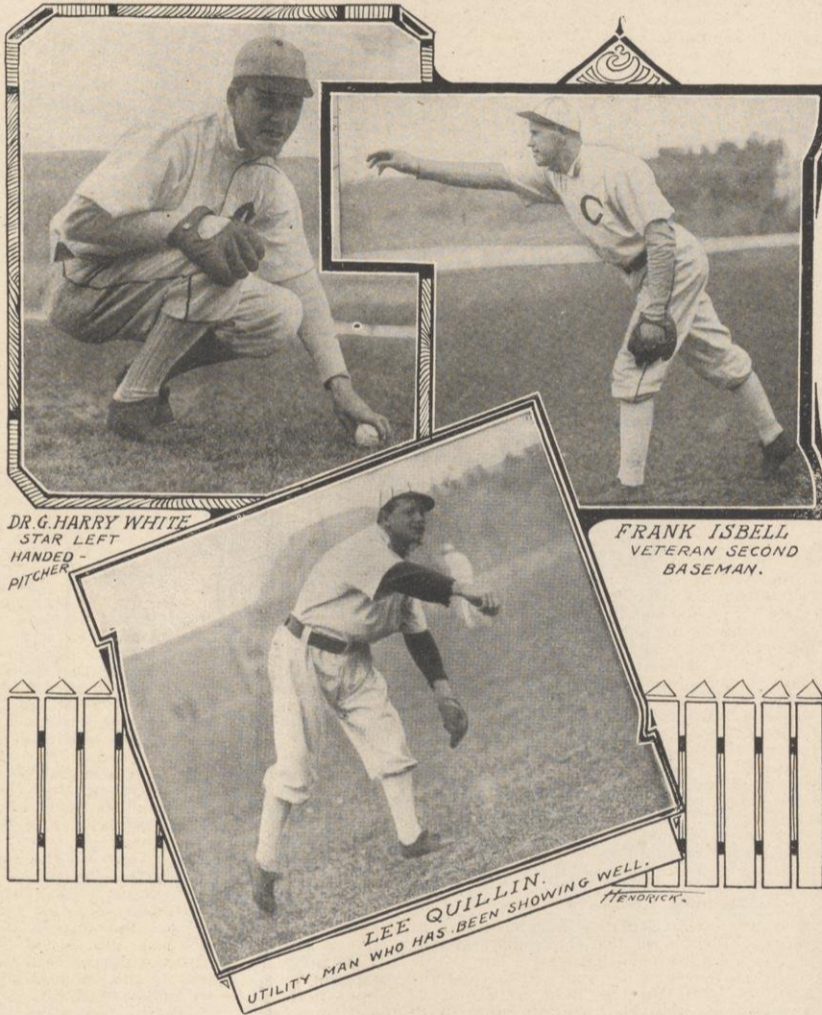
Bill Squires, like the man who sought the letter that didn't come, is still waiting, patiently waiting. Won't somebody please oblige?

Another year or two and both New York ball teams, 'tis said, will have new leaders. The departure of McGraw and Griffith likewise will bring about the departure of some swell gate receipts.

Experts say now that the Cleveland team has shot its bolt and will not be a dangerous factor in the American league race any longer. But this idea hasn't soaked into the Sox nuddle just yet and they are fighting as hard as if Cleveland was right on top of them.

One New York critic has conceded both races to Chicago and says the "Chicago peril of 1907" is becoming more dreaded than ever. It looked that way out here, brother, as long ago as the middle of April.

Hughey Keough sizes up the New York baseball situation by declaring that ponyitis has ruined the management of both teams. There is more than a little horse sense in the remark.



DR. G. HARRY WHITE
STAR LEFT
HANDED
PITCHER

FRANK ISBELL
VETERAN SECOND
BASEMAN

LEE QUILLIN.
UTILITY MAN WHO HAS BEEN SHOWING WELL.

WHITE SOX PLAYERS WHO ARE MUCH IN THE PUBLIC EYE.

race. To begin with, he put through a strong deal with the Pittsburgh team whereby he secured some good men, among them Clarence Beaumont and Claude Ritchie. Both played good ball for Boston right from the jump and although the attitude of many of the baseball writers in the home town was hostile to the newcomers they heeded not and began to make good with the team in a most astonishing manner.

A little later on Dovey put through a deal with the Chicago National whereby he secured two particularly strong young players, Newton Randall, an outfielder, and Bill Sweeney, the Pacific coast player, who was so highly regarded out that way a year ago. The Chicago team got George ("Dell") Howard, a seasoned and experienced player in return. Boston thinks well of the deal and as soon as possible the new men will be given every opportunity to show Boston fans what they can do.

Has Some Good Pitchers.

It appears that there is no stand-pat policy in Dovey's make-up, for he is continually on the hustle to brace up the weak spots that show in the team without in any way interfering with the running of the team by Fred Tenney. The latter is doing excellent work and has a very fair squad of pitchers in Gus Dorner, Frank Pfeffer, Young, Lindaman and our old friend, Pat Flaherty. With all of these men in fair condition Boston seems assured of at least the top place in the second division and maybe a little better.

a cleanly disposition. There is no reason therefore to expect anything but the very best of work from him. Yet all of last year and pretty much all of this he has given his team next to nothing. He wins a few games here and there, but sandwiched in between are some bad ones that show the boy still is a long way from being what he was when the Giants won the world's championship from the Athletics.

Many experts are of the opinion that the tremendous strain under which Mathewson was put to win the games he did during that season broke him up so badly that he never amounted to anything since and probably never will again. However that may be, McGraw lost a wonderful man in Mathewson, one of the real wonders of recent years in baseball.

RACING

That prince of bookmakers' bugaboos, John W. Gates, has returned to the fray with the New York odds-layers and the very first day of his arrival from a fishing trip to Canada he is reported to have been a winner to the tune of close to \$40,000. This is a stupendous amount to the ordinary mind, but to Gates it is a mere bagatelle. J. W. bets 'em higher than a cat's back when he feels in the mood. Generally John is just primed.

It is not generally known to the public because the news has not crept out that Gates is a winner to the tune of over \$250,000 thus far on the turf season of

FIELD OF VAUDEVILLE IN CHICAGO

WITH the Haymarket theater nearly completed and the Olympic almost entirely reconstructed, the Chicago Opera House and Majestic theaters now playing vaudeville, Chicago promises to rival New York in the number of its vaudeville houses. The Haymarket and Olympic and Majestic theaters will, as heretofore, cater to the lovers of vaudeville, but the policy of the Chicago Opera House is in doubt, although the probability is that it will continue as a vaudeville house. The Western Vaudeville Managers' Association will, each week, offer the patrons of the different houses bills that it will be a necessity to have the four houses going. In fact preparations are now under way to give Chicago a glimpse of all the vaudeville stars of the country and many of them will start their next season from the local playhouses.

The roof of the Olympic theater, which was destroyed by fire a month ago, is now on and in another month the playhouse will be opened to the public. There is not a theater in Chicago that has the following that the Olympic had. During the interim between the fire and the reconstruction the other theaters were visited by the lovers of vaudeville and the Olympic will, of necessity, have to offer superior inducements to bring back its clientele. The Haymarket theater is being entirely overhauled at an expense of almost \$50,000. One of the newest features and which is of great advantage to the theater and its patrons is the installation of an immense exhaust fan leading from the roof of the building to the body of the theater. This will, in warm weather, cool the theater agreeably. It is the intention of the management to keep the fresh air in continuous motion and another exhaust fan has been arranged so that all the foul air will be carried off by another passage. The theater will be reopened in August; just who will head the bill for the reopening has not been decided.

The Majestic and the Chicago Opera House are receiving a liberal share of the theater going patronage. Manager Lyman B. Glover is satisfied with the attendance. Manager Rivers of the Chicago Opera House does not remember a more prosperous summer at the theater than this one and the outlook is most promising. The theater-going public in Chicago are anticipating splendid bills for the season of 1907-08. The first week in August will see the Haymarket reopened and a short time later the Olympic will have been finished and the original home of vaudeville in Chicago will be seen more splendid and beautiful than before the fire. The fire, to an extent, was a benefit to the public. Alterations have been made that would not have been made but for the fire and when the playhouse is completed there will be few theaters in the city that will outrival it for beauty and comfort.

Thomas Gibbons, one of the ancient minstrel men, was at White City, Chicago, last week. Gibbons has a dance that is almost a generation old and he is perhaps the only man on the vaudeville stage who is able to do the old steps. He was associated with Fox in 1871-72. This week he is at Cook's Park, Evansville, Ind., and next week will be at Paris, Ill.

John Robertson closed with his dog and monkey circus at Lyon, Iowa, last week and took advantage of the rest to attend to some business in Chicago. He was a caller at the Western Vaudeville Managers' Association. He is booked solid with eastern time and will open his next season soon.

Young and Manning are preparing for their western tour. They were seen all this season in their own sketch, "A Coon's Temptation." They are negotiating for a new play.

Bookings for the season of 1907-08 are now being made and the headquarters of Western Vaudeville Managers' Association is thronged each day with artists preparing for the season. Many are booked and others are under consideration. Last week the bookings for the season were placed on the table and immediately there was a scramble for places. Acts contracted for during the latter part of this season are being booked and the rush will last for more than two weeks, as many vacancies are to be filled. Many of the performers are being booked for all of next season and the majority are receiving a good portion of time. The association is, this year more than ever, taking care of the artists playing at their houses and being booked by them. Messrs. Keefe, Meagher and Sernad have their hands full and Ed. Hayman, who spent a few weeks taking a needed rest, has returned and will assist in the bookings.

Frencelli and Lewis have just closed at St. Louis and are visiting Chicago. They are to have time over the southern route and are being booked by the Western Vaudeville Manager's Association.

James Neal and Edith Chapman, playing in stock companies from the Pacific Coast, will be seen in vaudeville next season. They will take a vacation for

a month. They passed through Chicago en route to California, their home. They will open the season on the Orpheum Circuit.

H. A. Soudini, owner of theaters at Rock Island, Moline, and Muscatine, was a caller at the Western Vaudeville Managers' Association last week.

W. B. Pollard, seen here recently in a comedy juggling act, closed last week at Terra Haute, Ind., and will play the summer parks for the remainder of the season.

The Three Youngs are booked for White City August 18. They closed at Rockford, Ill., last week.

Cook and Miss Rother, after being abroad for eight years, returned to Chicago last week. They visited the offices of the Western Vaudeville Association and left for Philadelphia, where they at-

Mitchell and Love, who played more than thirty weeks on the Sullivan and Considine circuit in a comedy Irish sketch, have closed and will be sent east next season.

Leonard and Louie, who were at the Chicago Opera house last week, will be seen over the Orpheum circuit the remainder of this season and all of the next.

Felix Adler closed his Chicago engagement at the Bijou Theater in White City last week and will shortly start for his tour on the Western Circuit.

Lee Barth departs next week for the east. He is styled The Man With the Many Dialects. He closed at Galesburg last week. He had been seen in Chicago during the summer and made a hit.

The Rosaires, who were well received during the season when they were seen

wife, left last week for the west. They will open on the Orpheum Circuit tonight.

Couture and Gillette paid a visit to Jake Sternad last week. They are booked for next season.

The Bootblack Quartette, entirely different from other newsboys' and bootblacks' quartettes, will be seen in a few weeks at the local theaters. They are now in New Orleans, at West End Park. They played on the Orpheum Circuit and were well received. They do a singing and dancing specialty.

Fred Sosman will be seen for the first time on the vaudeville stage at the Majestic in a few weeks. He is very capable and his character impersonations are excellently done.

Marion De Sousa, brother of May De Sousa, who is meeting with much success in London, will be seen at the Majestic theater in a few weeks, and was booked yesterday by The Western Vaudeville Managers' Association.

Harry La Pearl, head of Harry La Pearl & Co., who have been doing an excellent circus riding act in burlesque, announces a new act for the coming season which is a novelty. It is a burlesque circus riding act done on a mechanical horse, mounted on wheels and runs in a circle just like the real thing. There will also be introduced acrobatic feats, funny falls and gestures.

Cameron and Flannigan closed their Chicago engagement at the Chicago Opera House last week and opened in Des Moines, Ia. They have eastern time.

Nobelette and Marshal, in their funny farce comedy, In Soldiery, closed last week at Danville. They will be seen at Terre Haute and will spend next season on the Eastern Circuit.

Elaine Vom Thiele, who was soloist at the Bismarck Garden, was compelled to relinquish her claim there for the season on account of former bookings. This is the first season Miss Thiele has featured herself as a solist, formerly appearing in only a chorus. She left last week for Milwaukee and will be heard at The Crystal Gardens. She will play a return engagement at the Bismarck Garden before the season closes.

Davey and Phillippe, the former known as the Creator of dancing, will be seen at the local playhouses in a few weeks. They closed two weeks ago in Milwaukee and are spending their vacation in Chicago. They will play eastern time next season.

William Jameson, who has been with Forepaugh-Sells shows, will desert the canvas at the close of the season and next year will appear in a singing and dancing specialty act in vaudeville. With the circus he is one of the riders of the Roman Standing races.

Billy McBreen and Bros. closed their engagement in Luna Park, Cleveland, July 14, and spent a week in Chicago. They opened at Decatur in their comedy sketch, A Scene in the Park. They are well booked for the winter and spring.

A. J. Shimp is arranging for bookings for the season of 1907-08 with the Western Vaudeville Managers' Association. He will make a trip through Wisconsin in a new auto. The start will be made sometime next week. The theater will be opened next week.

Jack Hoefler is spending his vacation in Canada. He is looking at some property and has avowed his intention of investing in coal lands.

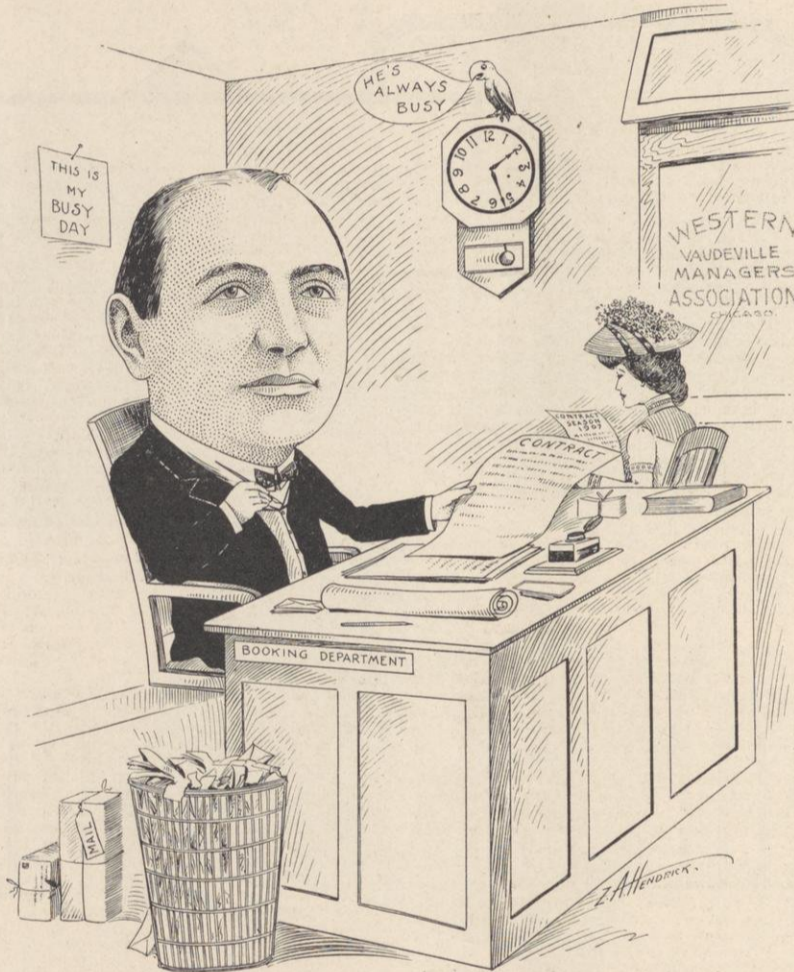
W. E. Jones was a visitor at the offices of the Western Vaudeville Managers' Association. He is the proprietor of The Idea at Fond du Lac, Wis., the Bijou at Oshkosh, Wis., and the Unique at Sheboygan, Wis. The two former are closed for a month's repairs and are in the hands of the renovators. The latter is almost finished and will be reopened the second week in August.

Bonnie Gaylord, The Girl From Posey County, signed contracts last week for sufficient time to keep her busy until she can catch up with her husband in New York. The two will play there, starting the second week in November.

Marvin Brothers are spending a few weeks' vacation in Chicago before they start out next season. They closed at Adrian, Mich., July 13. Next season they will play middle states time.

David Beehler, of the band booking department of the Western Vaudeville Managers' Association, left for Sioux City, Iowa, the early part of this week. He will remain there until the new Orpheum theater is opened, presumably the first week in September. He will have the care of the premises until that time. The decorating and installing of the seats

Foremost Exponents of Modern Amusements. No. 3.



JAKE STERNAD.

One of the best known men in vaudeville is Jake Sternad, long identified with the Western Vaudeville Managers' Association as booking agent. He went to New York last week in the interests of the Association and now is on the "Flying Squadron" in that city with a view to securing the best vaudeville acts for the Kohl & Castle houses in Chicago and elsewhere.

tended the convention of the Elks. From Philadelphia they went to New York and transacted some business and then went to Mt. Clemens, Mich., where they will rest for a month or two. They reported they were well received abroad. They will open in Philadelphia September 9, and will play eastern and middle state time. They are booked for thirty-two weeks.

May Barnett, seen last week at White City, will play the local houses before going over the Inter-state circuit. She is a very clever whistler.

German and West, here for the first time in three years, filled up a couple of weeks open time before going to New York. They have been playing in a refined comedy and will open next season in New York.

Rocco and Conway closed a sixteen weeks' engagement last Saturday. They are looking for a few weeks' time here and then will start for the western coast.

La Auto Girl, seen at White City for the past two weeks, is booked solid. She will be seen on the Inter-state circuit and Southern routes.

The Comedy Four will close the season at Cedar Rapids. From there they will go to New York where they will rehearse for the season of 1907-08. They will be seen in burlesque.

in their wire act, closed at Evansville, Ind. They will take a few weeks vacation and then start on their tour west.

G. Herbert Mitchell, operatic baritone and monologist, has gone east and will spend his vacation in Sandusky, Ohio. He will be there for four weeks.

La Mont and his two dozen cockatoos closed their engagement at Lorraine, Ohio. They will play next season over the eastern route.

Sirrongo, The Lady Raffles, is at the Bijou Theater, White City, for an indefinite stay.

Bert Cortelyou recently returned from Cincinnati where he was spending a few days.

Miss Mary Gannon, of the Chicago office of the Orpheum Circuit, is spending her vacation in New York City, the guest of her sister, Miss Genevieve Gannon, who holds a very responsible position with the United Booking Agency in New York City.

Kelly and Violet, favorites along the Pacific Coast, will soon close their season and spend their vacation. They will open the season of 1907-08 in San Francisco, and will play the Orpheum Circuit.

William Gaston and Effie Green, his

ELKS CAPTURE PHILADELPHIA; VISITORS ROYALLY WELCOMED

Street Attractions Affect Theaters Slightly—Review of Shows and Professional Comment.

BY WALT MAKEE.

Philadelphia Bureau
The Show World,
Temporary, 2138 Arch Street.
Walt Makee, Representative.

PHILADELPHIA, Pa., July 20, 1907.— You may take it for an absolute fact that had Garcia been located in Philadelphia during this week, Elbert Hubbard would never have had occasion to write his famous eulogy of Major Rowan and the message that was carried. Multiplied by ten the biggest crowd that ever tramped the Midway at the World's Fair and you may gain some idea of the thick, moving mass of humanity that thronged the principal streets of this city from early morning until late at night this week. It is a happy-go-lucky crowd, and men, women and children become intimate at the magic introduction of "Hello Bill!" But to find the man you want to see is quite another matter. House managers are too busy arranging special programs, to talk about future plans; actors hurry from their dressing rooms to attend Elk affairs in various parts of the city and altogether it is quite like searching for the proverbial needle in the haystack to obtain news of anything save tomorrow's entertainment of the visiting host of antiered brethren.

There was not a hitch in the arrangements. The local lodge of Elks deserves great praise for the smooth manner in which its various committees worked and this, in conjunction with the systematic work of the several municipal departments will unquestionably make a deep impression upon the minds of the many visitors. Thus far there has been no disorder—a condition which is the more remarkable in view of the immeasurable amount of liquor that is hourly being absorbed. The weather has been ideal.

Theater Attendance Light.

It is not surprising that the Monday matinee attendance at the theatres was rather light. Even a strong array of playbills could not overcome the attractions of the streets and, moreover, the visitors had not become fully accustomed to the city. The Monday night performances compensated for the losses of the afternoon.

The parks began the week with good business. Willow Grove, beside its manifold other interests, is offering Victor Herbert and his band with a rare selection of music, calculated to please the most fastidious tastes. Tuesday, at Washington Park on the Delaware, the Grand Lodge of Elks gave a clam bake in which, it was estimated, upwards of six thousand persons participated. The Roman Imperial Band, under Sig. Magliana, furnished a diversified musical program. At Beechwood—the new park, situated on the Philadelphia and Western trolley road—the Franklin Concert Band, under the leadership of William Hentscke, headed the list of strong outdoor attractions. The Verdi Italian Symphony Orchestra at Woodside had the additional support of a magnificent display of fireworks Tuesday evening. At Philadelphia Washington Park Restorff's Metropolitan Band is holding forth. Many of these attractions are free to visitors wearing the official Elk badge. The many nickelodeons and arcades are offering new and attractive films and are invariably doing a land office business.

The nine theaters which are open this week, three of which are open for the week only, are presenting light material, the managements having wisely avoided the dramatic in favor of comedy and musical features.

The Week's Offerings.

Keith's:—The brilliant exterior electrical illuminations of this popular vaudeville house,—a rare and costly gala day dress—are but the merest promise of the high class bill offered within. The acts are uniformly of a high order of merit and the salary list is perhaps the heaviest of the season. Charles and Nettie King open the program with a song and dance specialty. These youngsters were well received and are well directed toward the higher things of their profession. Green Brothers, in a comedy baseball juggling act, introduced many novelties that were as surprising as they were new. John F. Clark with a monologue of really fresh jokes and stories and several new parodies was accorded a hearty reception. Allmont and Dumont, while they may not be justly entitled to rank as "the world's greatest instrumentalists," unquestionably gave evidence of rare talent and introduced several original instruments, one of which, the Septiphone, was invented by Mr. Allmont. "In The Latin Quarter," is one of the most natural singing acts of the year, beautifully staged and cleverly acted by a company of six persons headed by the charming Viola de Costa. Lew Simmons and Lew Pistel, in an act called "The Veteran Minstrels," made a strong appeal to the

Elk contingent of the audience. Simmons is one of the original charter members of the local lodge and a Past Exalted Ruler. Pistel does some hard work. Simmons feeds leisurely. The act has a strong flavor of "The Ham Tree." Gus Edwards presented a happy conception in "The Blonde Typewriters"; a dainty, tasteful, singing and dancing number. The six blondes did themselves credit in their individual work. The comedy was furnished by Johnnie Stanley, as the office boy. In this act Mr. Edwards has departed sufficiently from the "Tell Me Pretty Maiden" idea to afford the public a grateful relief. If space permitted, a page or two might be devoted to the

of acrobats gave a pleasing entertainment, as did Loro and Payne, comedy acrobats. Sophie Everett produced a new skit entitled "A House Warming!" Its situations, although by no means new, are of a kind that always please. The climax does not satisfy. "The Holy Land" and "Palmistry" were the two excellent films shown in the Kinetograph.

London Models in "The Bath."

Chestnut Street Opera House:—"The London Models in Living Pictures and Statuary" were retained for this week and added to their list a sensational number, "The Bath," after the forbidden picture by La Touche, which was recently withdrawn from the Carnegie Institute in Pittsburgh after having been awarded a gold medal of the first class. It is rather difficult to understand Pittsburgh's attitude toward this picture unless it were painted as a suggestion to the Smoky City's social set. This is perhaps the most attractive of the dozen numbers of this novel act. Next week a complete change of subjects is announced. The Brothers Griff gave a splendid exhibition of physical strength. This is their first appearance here and they will undoubtedly be as well received in other American cities. Collins and Brown in a German talking act kept the house in a merry mood for twenty minutes. John

Opera Draws Well.

Broad Street Theater:—The Shaw English Opera Company in a repertoire of popular light opera is drawing good houses.

Eleventh Street Opera House:—Dumont's Minstrels are playing a special week's bill entitled "Hello Bill" to substantial business.

Ye Park presents Harry Blakemore in an Elk play of the same name, "Hello Bill", but as both houses are doing well, it is doubtful whether Mr. Nirdlinger will quarrel with Mr. Barbee about the selection of the title. Mr. Nirdlinger probably saw it first, however.

Trocadero:—Watson's Burlesquers are in their eighth week and still proving a drawing card with a change of burlesque each week.

Casino:—Open for the week only with The French Folly Extravaganza.

Lyceum offers "The Hello Bill Girls."

The Bijou continues to please its many patrons with a weekly change of bill.

Notes of All Sorts.

Dallas, Texas, will probably win the Elk's convention for next year. Dallas lost the fight two years ago, but is here with a certified cheque for \$50,000 as a guarantee of entertainment.

John K. Tener of Charleroi, Pa., a former ball player, and well known in sporting circles, at present a bank president and newspaper proprietor, will undoubtedly be elected Grand Exalted Ruler of the Elks.

Will S. Davis, who for the past two years has played the lead in Wm. T. Keough's "Child Wife," is in the city for the week. Davis was born and raised here and was well known in local stock theaters before taking to the road.

Paul Taylor, a well known Philadelphia actor, is playing in summer stock at Wildwood, N. J., as is John E. Ince, formerly leading man at Forepaugh's theater.

F. F. Leopold, treasurer of the Broad Street Theater, has cut his vacation short to witness the big parade.

The National, which holds a record for early opening, announces Aug. 3rd as the date with Owen Davis' "The Great Express Robbery."

The Broad will probably open October 7th with Henrietta Crossman in "The Christian Pilgrim."

Harry Davis of Pittsburg is running S. Lubin a close race. His four "Bijou Dreams" in this city are all doing well despite the strong opposition. In decoration Lubin favors the ornate while Davis expresses a more reserved taste.

It is rumored that "The Three of Us" is coming to Philadelphia to open the Lyric in the early fall.

Twenty-two years of continuous vaudeville was celebrated by the Keith interests on July 8th.

Edward J. LeSaint and Mattie Choate will head the Standard Theater Stock Company next season.

PERFORMERS TO WED?

Reported Engagement of Well Known Aeronaut and Actress.

A romance of the vaudeville stage and aerial navigation, which is said to have started at Ramona Park, Grand Rapids, Mich., to have been fanned into a fiercer flame at Riverside Park, Saginaw, and to be apparently near its fruition at Wenona Beach, Bay City, is the cause of much gossip among those who best know the parties and who have an opportunity to observe them, and rumor has it that the marriage of Capt. Chas. Hamilton, of airship fame, and Miss Elvia Bates, who plays the part of the would-be Juliet in Lewis McCord and Co.'s playlet, "Her Last Rehearsal," may be looked for at an early date.

Capt. Hamilton and Miss Bates met first at Grand Rapids, and the former lost no time in making himself the most frequent attendant of the pretty actress. Miss Bates, whose mother travels with her, never had any use for the "Johnnies," but it was different when Capt. Hamilton appeared on the scene. The couple might have soon forgotten each other had not fate thrown them together again in the Saginaw valley, and at Riverside Park and Wenona Beach their attachment has had an opportunity to be strengthened until now everybody feels sure that the rapid courtship is going to end in an early trip to the altar.

Whether this is true or not remains to be confirmed by the parties most interested, and they are preserving a discreet silence.

John Mears, formerly treasurer of Powers Theater, last week was dangerously ill in a hospital in Providence, R. I., where he recently was operated on for appendicitis. Since severing his connections with the Powers Theater he has been manager for Henrietta Crossman.



W. W. MACKAY.

A leading figure in moving picture circles of Chicago is W. W. Mackay, manager of the Globe Film Service in the Unity building. Mr. Mackay formerly was identified with newspapers in Wisconsin, and the success with which he met in that field is being duplicated in his new sphere of activity. He is a man of ideas, progressive and a firm believer in the future dominance of the moving picture industry.

marvellous performance of the Belclaire Brothers. Their subtitle, "The Modern Hercules," suggests but a faint notion of their magnificent muscular work. Their act is clean-cut, unique and is well deserving of the high salary that is paid for it. Dan Sherman, Mabel de Forrest & Co. kept the house in continual laughter with their nonsensical burlesque, "The Fall of Port Arthur." This team has graduated from the ranks of the burlesque and proves a valuable addition to the vaudeville stage. The Big City Four, vocal quartette, was recalled several times. These boys, good singers all, have not learned the value of a smile. Webb furnishes some neat comedy, but the other three go through their work with funeral facial expressions which cannot but communicate a negative attitude to the audience. Smile, boys, smile; it will mean more money in your clothes. Grigoletti's Flying Ballet is as strong an act as ever, but the film shows have worked it to the limit and have worn some of its novelty off. It was generously applauded, however. Nat Wills, who was retained from last week in order to greet some of his horned brothers, had a brand new topical song for the occasion, but John F. Clark had a better batch of jokes. The Great Ellis Nowlin Troupe

Birch, "The Man with the Hats," never fails to win the approval of his audience as he performs the difficult feat of producing that stirring melodrama "The Mosquitoes' Revenge," unaided—save for the curious assortment of hats. Laurie Ordway, heralded as "The American Alice Lloyd," had difficulty in arousing the house, due mainly to the fact that she was too "confidential." In appearance and manner she is a good counterpart of the famous English singer, but she lacks the clear articulation of Miss Lloyd—a fault which she can no doubt easily remedy. Despite the handicap of Cockney dialect, Alice Lloyd never left her audience in doubt as to what she was saying. The Musical Cuttys presented a wisely selected repertoire of classical and popular numbers and were repeatedly encored. The Great Pekin Zouaves have lost none of their old time alertness and are, perhaps, in better drilling form than ever. A new Lubin film, made expressly for this theater, was generously applauded. "A Strenuous Courtship," presented for the first time on any stage, by May Carman and Jack Carroll, substantiates its right to the title it has been given. It is full of action from curtain to curtain, and should find no difficulty in obtaining plenty of "time" elsewhere.

SHOW WORLD

THE TWENTIETH-CENTURY AMUSEMENT WEEKLY
PUBLISHED EVERY WEEK

—BY—
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WARREN A. PATRICK, General Director
CHARLES ULRICH, Editor

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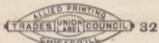
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SATURDAY, JULY 27, 1907.

WHY NO SONG HITS?

The question has lately been repeatedly asked, "Why are there no genuine song hits on the market?"

There are numerous reasons, but one is, there is an utter lack of concentration on the part of publishers. In the wild rush to beat the other fellow, almost every publisher in the business is issuing more music this year than ever before. It is, as a rule, good stuff they are putting upon the market, material which shows the song writers themselves are keeping up their reputations for first-class songs and instrumental numbers.

But there is that lack of whole-souled energy in getting behind the publication that so conspicuously marked the methods of the better publishers in days ago. Most of them are pushing several numbers at once, or making a strong endeavor to do so, which amounts to the same thing. It used to be when a new piece was issued in which the publisher had faith, he spent his money in putting that piece before the public, and gave the number his undivided attention. In the vortex of terrific competition, however, all this has changed. The number that in the beginning looks good, is shoved back on the shelf within a few weeks, and a new flame is heralded as "the greatest and biggest hit ever published," and this, in turn, meets the same fate as its predecessor. They are not given the proper time and attention to show their true value. They are crowded out before they start. Good numbers, to start with, the money and work which should be expended on them, backed by the faith of the publisher, is lavished on this and that number, until today the market is in a chaos of uncertainty and knows not which way to turn.

THE SHOW WORLD is a believer in concentration. We do not believe a publisher can do justice to his publications or to his business by divided attention. Time, money, energy, diligence and perseverance are the requisites for genuine "hits." Time spent on one number, money on another, and somnolent attention to a third, cause the big entries on the debit side of the ledger.

It is the publisher who puts his undivided attention and his bankroll at the disposal of one number who ultimately wins out. Time and again has this been proven, but it is steadily growing of less frequency.



PAT-CHATS

PERTINENT PARAGRAPHS
PERSONAL AND PROFESSIONAL

BY
WARREN A. PATRICK.

It is with some pride that I call the attention of my readers to the steady progress being made by THE SHOW WORLD in all its diversified departments. Beginning its career a month ago with the issuance of one of the greatest periodicals in the country, it has continued to grow with the steady stride which betokens ultimate success, prosperity and long life. Even a casual glance at the pages of THE SHOW WORLD must afford convincing and enduring proof that this journal is here to stay and that it is destined to become the ruling force in the amusement world to the advancement of which it is devoted.

The support given me by my advertising clients, the greater part of which was unsolicited, has been extremely gratifying to me, not only because they have assisted me substantially in meeting the enormous weekly expense of this publication, but because of the splendid assurances of the future which this generous support presages. The advertiser who voluntarily pays money for space in a new journal without bestowing a thought upon its limited circulation and consequent lack of results, is a friend of whom any publisher may be proud. To my advertising clients who have stood by me thus far and to those who are yet to do so, I must extend my thanks and the assurance that their money has not been, nor will it be wasted.

This brings me to the subject of correspondents. In my first chat I promised readers of THE SHOW WORLD to at once begin the organization of as fine a staff of correspondents as ever contributed to an amusement journal and in this I have kept my word. I have live correspondents in Denver, Cincinnati, Milwaukee, St. Louis, New Orleans, Philadelphia, New York and within two weeks I hope to be able to announce the opening of my London and Paris offices. It has been my aim to spare no expense in this regard, but to secure the best, most reliable and entertaining writers so that my readers should be sure to get all the news of the amusement world in which they are interested. That this journal soon will excel any other publication of its class in the matter of the presentation

of the latest and best correspondence, you who read this issue, must admit.

Since my first issue I have been overwhelmed with congratulatory messages and assurances of good will from well wishers in every part of the land. To say that I am grateful for these heartfelt expressions of approval, would be to express it mildly. I do not care to harp on this string forever, but my friends will perhaps pardon me if I print herewith extracts from one of these communications which, to my mind, strikes the key note of THE SHOW WORLD'S surprising success. It is as follows:

"New creations are always dangerous and usually disappointing. The man who clings to conventionality is safest. He gives the world nothing, to be sure, but he is less likely to meet disaster than his more creative neighbor. New things rarely command the immediate indorsement of the public. The human race as a whole is doggedly conventional. We accustom ourselves to a thing—anything that is acceptable—and it becomes the standard. Its shape and outlines and appearance crystallize with us. A radical departure from its general characteristics offends our eyes and jars on us. But now and again there is an exception to this rule. Such an exception is just now suggested by the marvelous reception of THE SHOW WORLD. You no doubt have had hundreds of letters congratulating you, and expressing warmest commendation of your wonderful creation. That THE SHOW WORLD has struck a responsive chord in the hearts and minds of the people is so clearly foreshadowed that were it not for the fact that nothing is a success until it is a proved success, I should already regard THE SHOW WORLD as an established property and one of the most valuable among all the amusement magazines of the world."

THE SHOW WORLD is not conventional. It is original, aggressive, impartial, reliable and above all, IT IS HIGH CLASS. That these are qualifications the people of the amusement world admire, I am abundantly convinced and be the future of this journal what it may, it will never be said of it that it was an imita-

STAGELAND

STORIES OF THE PAST AND PRESENT
BY JACK GORDON.

THE spendthrift, Frank Daniels, has, it is said, only accumulated a paltry half a million, and he only gets a certified check for his services of \$1,000 a week. Little Willie Collier is doing quite well on the same road; while Eddie Foy is not doing so badly in the same way. They used to point at Joe Murphy as an example of intense frugality. But Joe looks like thirty cents as an accumulator of coin alongside of the new and younger members of his craft.

Talking about Collier reminds me of a story of his advent, told the other day by David Henderson. "I was at the Gilsey House, New York, organizing a company for 'Blue Beard, Jr.' Willie Collier came with a note from his uncle, who had been an old friend of mine, and asked for a position. I asked him what he had been doing. He said, 'Call boy at Daly's theater and general understudy.' I asked him if he could dance, sing and play dialect parts. 'Oh, yes,' he replied, 'I can do anything.' Henderson engaged him. He came to Chicago and he was made one of the two sergeants of Hebrew police in the extravaganza. James Sullivan was the other one. It was discovered that Mr. Collier could neither sing nor dance nor play dialect parts at the rehearsals, but Sullivan used to take him under the stage and spend an hour or two a day with him, teaching him how to dance and play the part. He showed an aptitude for his business and I put him in the 'City Directory,' in which the late John Russell was a partner. It may be said that the late Charlie Reed finished the stage education of little Willie Collier, who rapidly developed into a star."

Jack Barrymore's appearance at the Garrick the other night reminded me of

his pedigree. Ethel, Lionel and Jack are gifted beyond most of the stage folk. They come from a family of brilliant people—brilliant both on and off the stage. Their father, "Barry," as he was known to his familiars, and his wife, Georgie Drew, could have shone in the foremost society ever noted for its wit, repartee and general brilliancy. A splendid woman was Georgie Drew, as well as a fine comedienne. Jack, who is here now, would have made a great mark as an artist. His powerful cartoons in the New York Herald a year or two ago showed him to have the strength and imagination as a coming Doré, but the taste for the footlights was in his blood and he seems to have buried his artistic gifts and taken to the more ephemeral, but to most an alluring life, seriously. Jack's personal appearance reminds one both of his father and of John Drew. And the mention of the latter brings to recollection a story that used to be current years ago. John, Ethel and Lionel were practically brought up with their grandmother, Mrs. John Drew, in Philadelphia. "Barry" and Georgie were always traveling, but when east of course spent most of their time with the children. While "Barry" was there he found that Mrs. Drew had the children say their prayers. He questioned Jack and Lionel, learned what they said and rehearsed them in an addenda. The result was, when the children knelt that night their grandmother heard a prayer which sounded like this, "God bless papa and mama, God bless sister Ethel and grandma, and please, God, make John Drew a good actor."

Eben Plympton, one of the greatest actors of the present time, has, strange to say, been lately conspicuous by his absence from the stage. His Richelleu is the nearest approach to that of the late Edwin Booth that has been seen for fifty years, and his Mercutio, or Hamlet, could not be excelled. He was always a thinker, a master of the technique of his art, but plethoric as Cassius and blessed, or cursed, with a humor even more biting than that of Wilton Lackaye. When he was supporting the late Lawrence Barrett the 3-sheet read "Lawrence Barrett, supported by Eben Plympton and a coterie of artists." After the third or fourth rehearsal of course Eben

tor, that it lacked initiative or that it was subservient to any interests other than those of the people of the show world and the public generally.

Arrangements are being made to extend THE SHOW WORLD correspondence to every city and town in which there is a theater or other place of amusement. This is a gigantic task, but it will be accomplished in time and within the next few months, abundant evidences of my labor in this direction will be manifest, to all my readers. It is only in this way that I can keep faith with my friends in the amusement world or hope to win the confidence and support of the general public who are already buying THE SHOW WORLD every week as they heretofore have purchased only monthly magazines of the higher class with the firm conviction that they are paying their money for the best amusement periodical ever published in this or any other country.

The era of the tabloid drama is at hand. Never in the history of the stage in America have such abundant opportunities for the playlet in vaudeville presented themselves. It is a mooted question as to whether we are on the eve of a vaudeville war. Personally, I have no faith in the croakings of the ravens who predict disaster to everything and everybody merely because rival vaudeville interests are in competition for the best material available in the wide ranks of the vaudevillians. I should regard such a war as in the nature of a disaster to the average performers who must inevitably be sacrificed to the stars of greater magnitude were such a war actually to eventuate. I fail to see how the vaudeville managers can with justice to themselves pay the enormous salaries for acts which bitter competition would serve to increase. To get even, the actors of lesser ability, those who do the "three-day" turns, would have to be made to pay the piper. My impression is that this chatter of a vaudeville war is all bosh. The gentlemen who guide the destinies of vaudeville in this country are practical business men and they will not blindly walk where angels fear to tread, nor will they assume obligations and responsibilities not counseled by prudence and wisdom. To engage in a war would be neither wise nor prudent and I am banking upon the sound judgment of the vaudeville magnates when I predict that this contemplated contest will be after all only a flash in the pan and lack the thunder and rapine of fields of carnage.

I wish to urge managers of all attractions for the coming season to forward to THE SHOW WORLD without delay the rosters of their companies for publication in these columns within the coming month. The hard worked people of the show world are entitled to this publicity and I'm sure their friends would be delighted to see the published lists. News of interest to the world at large from those en route during the coming season is earnestly desired by this journal and I herewith make a formal request therefor.

was not on speaking terms with Barrett. Both were choleric. Shortly after starting en tour they were traveling along in one of Mr. Pullman's coaches, which, in passing, have advanced in every way, except in ventilation. A conductor came along. Barrett was in one seat and Plympton was in the next. "Troop!" yelled Pullman's minion. "Yes, sir," was Barrett's reply. "Troop?" said the man in uniform to Plympton. "No, sah!" shrieked Eben, "coterie."

I see that a hundred-million-dollar theatrical trust is to be formed by that emulator of Rockefeller's fame, young Abe Erlanger. Young Marcus Aurelius Klaw, of course, will be in the band wagon, and Master Hayman will be the tail that wags the dog. They are going to corral all the actors, vaudeville stunts and theaters in Europe, Asia and the United States. How nice! This only occurred since Judge Rosalsky (another Solomon) decided that "The trust was not a trust," and the acquisition of the Chicago Auditorium. At last accounts Keith, Proctor, Percy Williams, Hammerstein and Kohl and Castle were looking for other jobs.

It has been decided to open the Auditorium in September with a new western piece set to music. In other words, the offering will be a musical drama. Lincoln J. Carter will be the author and George Lederer will be the producer. The new lessees have, in their selection of the latter, shown that once in a while they do exhibit a little dramatic horse-sense.

Henry Miller, who was never thoroughly appreciated by Charlie Frohman, has within the past two years developed into a producer second only to Belasco. As a manager, he showed his skill and keen perception when he made the Princess theater really prominent among New York theaters as a paying proposition. He opens at Daly's early in September in "The Great Divide," a piece which he ran all last season at the Princess. Miller blossoms out next season. Besides acting with Miss Anglin in "The Great Divide," he will manage Cecilia Loftus and Lawrence D'Orsey, Mme. Alla Nazimova and Henry Woodruff.

MANY MOVING PICTURE THEATRE MANAGERS FUSS, FUME AND FRET ABOUT THEIR FILM SERVICE — OTHERS USE

SWANSON SERVICE

THERE IS A PLEASURE IN RECEIVING LETTERS LIKE THESE BELOW

MESSRS. W. H. SWANSON & CO., 79 S. Clark St., Chicago. Ottumwa, Iowa, July 13, 1907. Gentlemen: The film you sent us for today, Saturday, was fine. We are getting a fine business here. The very best people of Ottumwa are our best customers and we cannot afford to put anything on but the best. It is just as much for you as well as our interest, and hope in the future you will take good care of us. Thanking you in advance, we are, Very truly yours, ELDRER, TAYLOR & MOORE.

Wm. H. SWANSON & CO., Chicago, Ill. Madison, Ind., July 12, 1907. Gentlemen: I desire to express my appreciation of the splendid service you are giving us. There is simply no comparison between your pictures and the ones we were getting from Indianapolis. We are building up a good business on the strength of your reputation for furnishing good films and are of course very much pleased with the results. Mr. Smith and myself are going to open a number of other shows over in Kentucky beginning next week, and will place our orders with you as fast as we can get ready. There is a party here, a Mr. Krebs, who came to me for instructions about opening a moving picture show somewhere in this state. He has selected his town and informs me that he will let me order his machine and films. You will hear from me when the time comes. Yours very truly, E. C. DAVIS.

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ROUTES (DRAMATIC)

A CME Comedy Co.: Indef., Wichita, Kan.
 Adams' Peerless Players: Indef., Tampa, Fla.
 Albee Stock Co., Edw. F. Albee, mgr.: Sept. 4; Indef., Pawtucket, R. I.
 Albee Stock Co.: Indef., Providence, R. I.
 Alcazar Stock Co., Belasco & Mayer, managers: Indef., San Francisco, Cal.
 Allen Stock Co., Pearl R. Allen, manager: Indef., Portland, Ore.
 American Stock Co.: Indef., San Francisco, Cal.
 Angell's Comedians, Jack Emerson, mgr.: Indef., Calgary, Alta., Can.
 Arnim Stock Co.: Indef., St. Joseph, Mo.
 Armory Stock Co., Smith & Grady, mgrs.: Indef., Binghamton, N. Y.
 Auditorium Stock Co.: May 8-Sept. 1, Joplin, Mo.
 Aylesworth Stock Co., Arthur J. Aylesworth, mgr.: Indef., Goldfield, Nev.

BAKER Stock Co.: Indef., Rochester, N. Y.
 Baker Stock Co.: Geo. L. Baker, mgr.: Indef., Portland, Ore.
 Baldwin-Melville Stock Co., Walter S. Baldwin, mgr.: Indef., Dallas, Tex.
 Barry & Burke Stock Co.: Indef., New Bedford, Mass.
 Battle Casino Stock Co., Fowler & Fisher, mgrs.: Indef., Baton Rouge, La.
 Belasco Stock Co.: Indef., Pittsburg, Pa.
 Belasco Theater Stock Co., Belasco & Mayer, mgrs.: Indef., Los Angeles, Cal.
 Belasco Theater Stock Co.: Indef., Washington, D. C.
 Bellows', Walter, Stock Co.: Indef., Denver, Colo.
 Bijou Stock Co.: Indef., New Haven, Conn.
 Bishop's Players, H. W. Bishop, mgr.: Indef., Oakland, Cal.
 Blaker Stock Co., Maurice Stanford, mgr.: Indef., Wildwood, N. J.
 Bonstelle Stock Co., C. F. Lawrence, mgr.: Indef., Buffalo, N. Y.
 Boys of Company B, Daniel Frohman, mgr.: Indef., Chicago, Ill.
 Bowdoin Square Theater Stock Co.: Indef., Boston, Mass.
 Brady Stock Co., D. G. Hartman, mgr.: Lake Brady Park, O.
 Brewster's Millions, Chas. Frohman, mgr.: Indef., London, England.
 Brewster's Millions, Frederic Thompson, mgr.: Indef., Chicago, Ill.
 Brown Stock Co., Albert Brown, mgr.: Indef., Milwaukee, Wis.
 Buchanan, Lorraine, Stock Co.: Indef., Battle Creek, Mich.
 Burbank Stock Co.: Indef., Los Angeles, Cal.
 Burgess, Earl, R. W. Alexander, mgr.: Indef., Ottawa, Ont., Can.
 Burgess Stock Co., Fred Gillen, mgr.: June 2-Aug. 3, Seattle, Wash.
 Burke, J. Frank, Stock Co., John W. Barry, mgr.: Indef., Fall River, Mass.
 Burton Comedians, Harry Shannon, mgr.: June 3-Aug. 17, Galesburg, Ill.
 Bush Temple Stock Co., Harry Franklin, mgr.: Indef., Chicago, Ill.
 Banker's Child, Harry Shannon, mgr.: July 22, Chadron, Neb.; 23, Rushville; 24, Gordon; 25, Valentine; 26, Ainsworth; 27, Bassett.

CASTLE Square Stock Co.: Indef., Boston, Mass.
 Chicago Stock Co., Chas. H. Rosskam, mgr.: June 24-Aug. 10, Mansfield, O.
 Chorus Lady, with Rose Stahl, Henry B. Harris, mgr.: Indef., Chicago, Ill.

Chutes Theater Stock Co., Bishop & Greenbaum, mgrs.: Indef., San Francisco, Cal.
 Clarendon, Hal, Stock Co.: Indef., Bergen Beach, N. Y.
 Cleveland, Harry B., Stock Co.: Indef., North Yakima, Wash.
 Colonial Stock Co., Frank Bacon, mgr.: Indef., San Francisco, Cal.
 Colonial Theater Stock Co.: Indef., Cleveland, O.
 Conquest, Ida.: Indef., Denver, Colo.
 Craig, John, Stock Co., John Craig, mgr.: Indef., Boston, Mass.
 Cutter Stock Co., Wallace R. Cutter, mgr.: July 8-Aug. 3, Richmond, Ind.
 Chappell-Winterhoff Stock Co., Harry Chappell, mgr.: July 21-Aug. 3, Atchison, Kan.
 Calhoun, Sadie: July 23-24, Fredericton, N. B., Can.

AVIS Stock Co.: Indef., Wilmington, Del.
 Demorest Comedy Co., Robt. Demorest, mgr.: Indef., Rome, Ga.
 DePew-Burdette Stock Co.: July 1-27, Henderson, Ky.
 Dunn, Emma, Stock Co.: Indef., Kansas City, Mo.
 Dougherty Stock Co., Payne & Dougherty, mgrs.: Ishpeming, Mich.

ELITCH Stock Co.: Indef., Denver, Colo.
 Empire Stock Co.: Indef., Jersey City, N. J.
 Empire Stock Co., Spitz & Nathanson, mgrs.: Indef., Providence, R. I.

FAMILY Stock Co.: Indef., Chester, Pa.
 Family Stock Co.: Indef., East St. Louis, Ill.
 Fawcett, George, Stock Co.: Indef., Atlanta, Ga.
 Fenberg Stock Co., Eastern, Geo. M. Fenberg, mgr.: Indef., Augusta, Ga.
 Fenberg Stock Co., Western, Geo. M. Fenberg, mgr.: Indef., Findlay, O.
 Ferris Stock Co.: May 26-Aug. 24, Minneapolis, Minn.
 Fischer Stock Co.: Indef., Los Angeles, Cal.
 Frankenfield, Laura, Co.: Indef., Salt Lake City, Utah.
 Frawley Stock Co.: June 2-Aug. 17, San Francisco, Cal.
 Fuller Stock Co.: Indef., Montreal, Can.
 Fulton Bros. Stock Co.: Indef., Lincoln, Neb.
 Fatty Felix, C. J. Smith, mgr.: July 22, Appleton, Wis.; 23, Oshkosh; 24, Madison; 25, Reedsburg; 26, Sparta.

GEORGE, Grace, Wm. A. Brady, mgr.: Indef., London, England.
 Garrick Stock Co.: Indef., Milwaukee, Wis.
 Gem Stock Co.: Indef., Portland, Me.
 Girton Stock Co., Perry E. Girton, mgr.: Fresno, Cal.
 Glaser, Vaughn, Stock Co.: June 30-July 27, Columbus, O.
 Gifford, Robt., Co.: July 22-23, Flaxton, N. D.; 24-25, Portal.
 Gilmore's Players, Francis Gilmore, mgr.: July 15-27, Salina, Kan.

HARNED, Virginia: Indef., St. Louis, Mo.
 Hamilton, Florence, Barry & Burke, mgrs.: Indef., New Bedford, Mass.
 Hayward, Grace, Geo. M. Gattis, mgr.: July 8-Aug. 3, Topeka, Kan.
 Heisman Stock Co., Heisman & Cohen, mgrs.: Indef., Augusta, Ga.
 Herald Square Stock Co., Arthur L. Fanshawe, mgr.: Indef., White Haven, Pa.
 Herman, Selma, Stock Co.: Indef., Cleveland, O.
 Hickman-Bessey Co., W. Al. White, mgr.: Indef., Davenport, Ia.
 Highland Park, Stock Co., Al Beasley, mgr.: Indef., York, Pa.

Hixon-Barlowe Stock Co.: Indef., Newark, N. J.
 Holland, Mildred, Edw. C. White, mgr.: Howard-Borsett Co., Geo. B. Howard, mgr.: Indef., Tacoma, Wash.
 Howell, Ernest, Stock Co.: Indef., San Francisco, Cal.
 Hunter-Bradford Players: Indef., Hartford, Conn.
 Hunter-Bradford Stock Co.: Indef., Springfield, Mass.
 Hall, Don C.: July 22-24, Hammond, Wis.; 25-27, St. Paul, Minn.

JACKSON, Isabel, Stock Co.: Indef., Philadelphia, Pa.
 Jefferson Stock Co.: Indef., Portland, Me.

LAMBERGER-BACHMAN Repertoire Co., Kamberger & Bachman, mgrs.: Lawrence, Lillian, Stock Co., John Sainpolls, mgr.: Indef., Boston, Mass.
 Livingston Stock Co.: Indef., Cleveland, O.
 Locke Stock Co.: Indef., Iola, Kan.
 Lorch, Theodore: Indef., Denver, Colo.
 Lyceum Stock Co.: Indef., St. Joseph, Mo.
 Lyceum Stock Co.: Indef., Minneapolis, Minn.
 Lyceum Stock Co., J. Harvey McEvoy, mgr.: Indef., Norway, Me.
 Lyric Stock Co., Keating & Flood, mgrs.: Indef., Portland, Ore.
 Lyric Stock Co.: Indef., Salt Lake City, Utah.
 Lyric Theater Stock Co.: Indef., Memphis, Tenn.

MACK, Willard, & Maude Leon: Indef., Duluth, Minn.
 Mack, Andrew: July 8-Sept. 14, Sidney, New South Wales.
 McCullum Stock Co., Bartley Cullum, mgr.: Indef., Portland, Me.
 Majestic Stock Co., H. R. Jacobs, mgr.: Albany, N. Y.
 Man of the Hour, Brady & Grismer, mgrs.: Indef., New York City.
 Majestic Stock Co., Cook & Moyer, mgrs.: Indef., Hamilton, O.
 Man of the Hour, Western, Brady & Grismer, mgrs.: Indef., Chicago, Ill.
 Monierief Stock Co.: Indef., Paducah, Ky.
 Moore Stock Co.: Sept. 18; Indef., Rochester, N. Y.
 Mozart Stock Co., Edward Mozart, mgr.: Indef., Lancaster, Pa.
 Mrs. Wiggs of the Cabbage Patch, Liebler & Co., mgrs.: Indef., London, Eng.
 Myers, Irene, Stock Co., Will H. Myers, mgr.: Wilmington, Del.

NATIONAL Stock Co.: Aug. 6; Indef., Montreal, Canada.
 National Stock Co.: Indef., Rochester, N. Y.
 Nielson, Marie, Stock Co.: Indef., Fresno, Cal.
 Nouveautes Stock Co.: Indef., Montreal, Can.

O'NEIL, Nance: Indef., Oakland, Cal.

PABST English Stock Co.: Indef., Milwaukee, Wis.
 Paige, Mabel, Stock Co., H. F. Willard, mgr.: May 27-Sept. 15, Jacksonville, Fla.
 Pantagues Stock Co.: Indef., Seattle, Wash.
 Paycen Stock Co.: Indef., Peoria, Ill.
 Payton's Lee Avenue Stock Co.: Aug. 6; Indef., Corse Payton, mgr., Brooklyn, N. Y.
 People's Stock Co.: Indef., East St. Louis, Ill.
 Peters' Stock Co.: Indef., Charlotte, N. C.
 Phelan Stock Co., E. V. Phelan, mgr.: Indef., Portland, Me.
 Players Stock Co., Elizabeth Shober, mgr.: June 10-Aug. 31, St. Paul, Minn.

Pocahontas, Bolossy Kiralfy, mgr.: Indef., Norfolk, Va.
 Poli's Stock Co.: Indef., Bridgeport, Conn.
 Poli's Stock Co.: Indef., Springfield, Mass.
 Poli's Stock Co.: July 15-Sept. 1, Lawrence McGill, mgr.: Hartford, Conn.
 Poli's Stock Co.: Indef., Waterbury, Conn.
 Poli's Stock Co.: Indef., Worcester, Mass.
 Proctor's Harlem Stock Co.: Indef., New York City.
 Payton Sisters, C. S. Payton, mgr.: July 14-Aug. 3, Little Rock, Ark.
 Peruchi-Gypzene, Chas. D. Peruchi, mgr.: Columbia, S. C.

REDMOND, Ed., Stock Co., Ed. Redmond, mgr.: Indef., San Jose, Cal.
 Richmond Stock Co.: Indef., Stapleton, N. Y.
 Road to Yesterday, Sam S., & Lee Shubert, Inc. mgrs.: Indef., New York City.
 Rober, Katherine, Stock Co., Leander Blanden, mgr.: Indef., Syracuse, N. Y.
 Robinson Stock Co., Edw. Decker & Co., mgrs.: Indef., Zanesville, O.
 Rogers Stock Co., Wilfred Roberts, mgr.: July 1-27, San Francisco, Cal.

SCHILLER Stock Co.: Indef., Jersey City, N. J.
 Scott, Geo. W. Stock Co., Arthur J. Rudd, mgr.: June 24-Sept. 3, Peekskill, N. Y.
 Seattle Stock Co.: Indef., Seattle, Wash.
 Sheldon's Comedians, G. H. Sheldon, mgr.: June 24-July 27, Hagerstown, Md.
 Shirley, Jessie, Stock Co.: Indef., Spokane, Wash.
 Spooner Stock Co., Mrs. B. S. Spooner, mgr.: Indef., New York City.
 Star Stock Co.: Indef., Peoria, Ill.
 Star Stock Co.: Indef., Portland, Ore.
 Stater Stock Co., C. W. Stater, mgr.: Indef., Oklahoma City, Okla.
 Sterling Stock Co., Wm. Triplett, mgr.: Indef., Enid, Okla.
 Stone Hill Stock Co.: Indef., Peoria, Ill.
 Stuart, Ralph, Stock Co., James D. Barton, mgr.: Indef., Richmond, Va.
 Summers Stock Co., Geo. H. Summers, mgr.: Indef., Hamilton, Ont., Can.
 Sutton, Lulu, Stock Co.: Indef., Butte, Mont.
 Simms, Willard, & Co.: July 29-Aug. 4, Orpheum, Los Angeles, Cal.

THORN Stock Co.: Indef., Springfield, Ill.
 Taylor, Albert, Stock Co.: July 15-27, Vicksburg, Miss.
 Thoroughbred Tramp, Elmer Walters, mgr.: July 27-Aug. 3, Kansas City, Mo.
 Trousdale Stock Co.: July 22-Aug. 3, Winfield, Kan.
 Thompson Entertainers, Frank H. Thompson, mgr.: Logansville, Wis., July 26-27; Sandusky, Wis., July 28-29-30; Seine Ridge, Wis., July 31-Aug. 1-2-3; La Vaile, Wis., Aug. 4-5; Kendall, Wis., 6-7-8.

UNCLE Josh Simpkins: July 27, South Haven, Mich.

VALLAMOUNT Stock Co., A. Glassmire, mgr.: Indef., Williamsport, Pa.
 Volunteer Organist: Indef., Chicago, Ill.

WALLACK'S Theater Co., Northern, Dubinski Bros., mgrs.: Indef., Rock Island, Ill.
 West End Stock Co., Obert & Schafer, mgrs.: St. Louis, Mo.
 Whyte Dramatic Co., Chas. P. Whyte, mgr.: Indef., Waco, Tex.
 Wells Comedy Co.: Indef., Spartanburg, N. C.
 Whittington Comedy Co., Whittington & Davis, mgrs.: Indef., Quana, Tex.
 Woodward Stock Co.: Indef., Omaha, Neb.
 Wallack's Theater Co., Dubinsky Bros., Western: July 21-Aug. 3, Emporia, Kan.

EDW. P. NEUMANN, Jr., President

JNO. C. McCAFFERY, Treasurer

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Nicols family, the Mangeans, and Power's famous Hippodrome elephants. The amusing pantomime and clowning stunts of Rutherford and Andrews contribute much to the hilarity attendant upon every performance. The "Fashion Plate Show" will soon open a three weeks' stay at Long Island.

Ringling Brothers Show Notes.

The stork has been omnipresent in the Ringling Bros. menagerie during the past month. Among the new arrivals who have opened their eyes on canvas land are five tigers, ten whippet hounds, and three pony colts.

When the show was at East St. Louis, July 13, the grounds were thronged with pleasure-seekers from St. Louis.

Al White, who departed some time since for a visit to his home at Brighton, Iowa, has rejoined the show.

Miss Lillie Kauffman, the pretty member of the celebrated Kauffman troupe of bicyclists, who celebrated her nineteenth birthday recently, was the recipient of many pretty gifts, including a handsome gold chain and locket from the Swastika Club, which numbers her among their prominent members.

The receipts, everywhere, have been large, and all along the line many encomiums have been passed on the quality of entertainment that the Ringling Brothers are putting forth this season.

LIVELY CIRCUS WAR.

Tom North Describes Battle of Billers at Bay City, Mich.

What will go down in circus history as the most hotly contested "battle of billers" during white top season of 1907, took place at Bay City, Mich. The Hagenbeck-Wallace shows had the town well billed for July 16. All crews had gone thinking everything lovely, when in jumps a Forepaugh-Sells brigade under "Kid" Sinclair and the game was on. The wily "Kid" saw some huge openings and principally of the latter, were the span wires on the trolley system. Bingo! to the street car manager quick, who said, "It's all O. K. if the mayor sanctions same." Hurrah! now for the Mayor.

"Why, what is this ye ask?" said His Highness (I mean, His Honor), and I think Sinclair replied as follows: "Oh, illustrious brother of the sun, moon and Bay City! look upon the slave who rolls at thy feet; who kisses the earth before thee, and demands of thy charity, permission to hang beautiful banners from the span wires of ye trolley system! I have, great Highness, permission from the High General Manager of the Street Car Company, and see, Oh King, my head is at thy feet and I will be a slave to thy servants if you will only grant me this one request."

"By the bones of my ancestors," replied His Highness (I mean His Honor), "never before have I encountered such a masterpiece; go ye and HANG 'EM," and say, that crew started at 7:30 same evening and at midnight had finished the greatest stroke of banner work ever "pulled," and 2,400 lurid red on white two-sheet banners fluttered to the morning breeze, on the span wires over the principal thoroughfares of the city, announcing Fourpaugh-Sells shows August 22.

Verily, 'twas a sight to behold! Laboring men on their way to work, stopped and wondered! Business men said, "Well, I'll be d—d." The newspapers devoted column after column on, "The Rube City," "How much did the Mayor get?" "The city a huge bill-board for circuses," "An imposition on the Civic League," etc. Columns of interviews of prominent citizens, business and traveling men were published.

During the heat of battle, in drops E. E. Meredith, special press agent for the H. and W. shows and the sight sickened him. He felt faint, but revived quickly and—well, that night cameth a crew of goody trained battlers to revive the smothered H. and W. showing.

Ugh! the pace was terrific as sixteen more men mysteriously dropped in for F-S shows and the race was on. Every available space was landed, bannered and pasted; daubs galore; half of a building

would read, "H. and W. July 16," and the other half, "F-S. August 22." The business portion of the city resembled a kaleidoscopic view of all the rainbow's colors. Three, four and five stories high and every inch covered. Instructions were, "Spare no expense, but GET SPACE," and they got it.

Country routes were billed as never before. Route riders covered routes daily to keep "wised up" and see that no "covering" was done. The newspapers again opened up and column after column ran against the trade and invasion of the "landscape-defiling advertisers"; petitions were hurled at the council to stop same, but to no avail. Four days and four nights put in these crews; finally they did stop and for the best reason in the world: "THERE WAS NO MORE SPACE!"

Both shows had to do tremendous business to cover the very heavy extra expense. "Ducats," "Skulls," "Fakes," "Broads," or whatever you call 'em, fell in squads, because, as clever Harry Earl, general press representative of Hagenbeck-Wallace shows, said: "If you take the Devil in your boat, you must row him ashore." TOM NORTH.

Back Door Gossip with John G. Robinson Ten Big Shows.

Dan Dale won the two carat stud raffled off last week. (Some kicking among the actors.)

Ed. Cullen did not get up until dinner time at Coffeyville. Claims Harry Martin forgot to call him.

Business in southern Kansas was big. Turnaway at Coffeyville.

R. M. Harvey, of the B. & B. show, was a visitor at Parsons.

Everybody is on watch for the arrival of THE SHOW WORLD as you notice our order has doubled for your next issue.

We seem to be in the midst of a marriage epidemic. From reliable information it has hit Ab. Johnston, Jess Franks, Ed. Van Skiak, Sarah Hackitt, Fred Stelling, Violet Hoffer, John Cornella and a certain party.

Clermie Kingston has returned to the show after a three weeks' stay at Cincinnati on account of the illness of his wife.

The busiest man around the show is Rudolph Gessley, our treasurer, fighting flies.

Tom Ambrose has received his first shipment of self-filling fountain pens, his own invention, and sold 36 today. They ought to make Tom a good living.

On account of the high winds in Kansas, we are using an "Air Dome," menagerie canvas. Show men would call it "side walling."

As there is quite a controversy as to who was the first press agent, I feel that it may be of interest to state that the John Robinson show has been the first to do a great many things that all shows are now doing, and will fall in line with others. John F. Robinson, Sr., was the first man to do away with the old curb rings and built a dirt bank ring. He also was the first show man to feed the employees on the lot and run a regular "cook house." Was the first show to use a separate tent for animals. Was the first show to travel by rail on its own cars. These things date back in the 50's, 60's and 70's. Of later day improvements the most important is the putting up of seats without the toe pins. It is not only a labor and time saver, but a safer way than the old. We have been using this device for two seasons now. Wm. Curtis, our superintendent of canvas, has a patent on this system. We have not used a dirt or curb ring for four years. We are using a curtain ring which answers the same purpose. These little facts should go on record.

Banda Rossa.

The Banda Rossa, under the direction of Eugene Sorrentino, is playing a two weeks' engagement at Col. John Hopkin's St. Louis Park, Forest Park Highlands. The organization will then enter M. G. Heim's Electric Park at Kansas City, Louise Show, of Convention Hall, Kansas City, is piloting the future and fortunes of the celebrated red band.

FOR SALE The Smallest Horse in the World
Big Otto Trained Wild Animal Company
RIVERVIEW PARK, CHICAGO

WANTED—Concessions, Percentage Shows and Free Attraction People to write to Secretary of Buffalo Co. Fair, Aug. 28, 29, 30, 1907, at Mondovi, Wis., for terms, etc. \$1,750 in purses, \$16,500 in premiums. Over 5,000 average daily attendance. A. D. ALT, Secretary.

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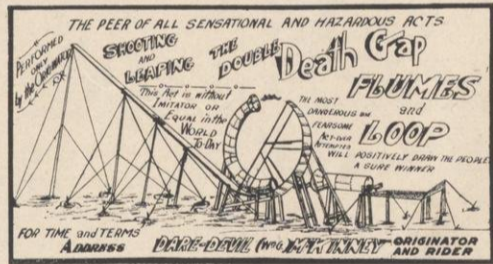
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They always make good or money refunded. A-1 bank references. I CAN "SHOW" ANYBODY! Now is the time to frame up, if you have the money, and desire to "advance" in vaudeville.

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The unceasing demand of the amusement-loving public is for some novelty or sensational feature which abounds with thrills, causes beholders to stand with bated breath and watch with fascinated gaze some death-defying feat hitherto unparalleled in the history of man's reckless daring.



Now booking for season 1908 Have a few weeks open this season.
DARE DEVIL MCKINNEY, 792 North Hamlin Ave., Chicago Ill.

WANTED—Sister Team and Chorus Girls, good singers and dancers, for Buckeye Girls with the ROBINSON FAMOUS SHOWS. Address,

THE ROBINSON AMUSEMENT CO.,

Week of July 22.

Adrian, Mich.

FILMS THAT PLEASE, PAYS

They Satisfy Your Audience, Assuring Steady Patronage. RESULT: Increase Profit

Get in line. We can supply the service that will put your business on a better paying basis. One trial will convince you that our Films, Location, Shipping Facilities and Courteous Treatment are unequaled anywhere. Our system insures against repeating, delayed shipments or conflicting with your competitor. (AN IMPORTANT FACTOR.) Our stock consists of every known article required to make the picture business a success, and always at the lowest prices. Orders filled instantly. Everything guaranteed.

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Strip Tickets 20 Cents per 1,000 in 5,000 Lots

We receive films as fast as they are produced from every manufacturer in the world, which we are renting at the lowest possible prices. Drop us a postal or telegram today. All inquiries receive courteous attention.

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IOWA.

FORT DODGE, July 20.—William P. Dermer, manager of the Midland theater here, was appointed fire marshal of this city recently.

NORTH DAKOTA.

FARGO, July 21.—The bill last week at the Grand Family theater was one of unusual excellence and pleased the crowded houses that ruled during the week.

Pawnee Bill and his cohort of entertainers, native and foreign, played to capacity here, and two very fair performances were given.

The people of Fargo and the state are awaiting with anticipation the opening of the Inter-State Fair, July 29, and which will close August 3.

A show of almost uniform worth was disclosed at the Ideal theater, which, under the capable management of Mr. W. H. Dance, is all that the name implies.

W. H. Dance announces that he has secured control of a new western vaudeville circuit called the Minne-Kota Vaudeville Circuit, comprising six weeks.

MISSOURI.

KANSAS CITY, July 20, 1907.—The only house running at present here is the National, a ten-cent vaudeville house.

The weather for the last few weeks has been almost ideal and the parks have come in for good crowds.

Electric Park (the White City of the West) has a strong aggregation of artists headed by the Newsboy's Quartette.

Carnival Park's bill is headed by James Rentch, a very clever eccentric dancer.

TEXAS.

DALLAS, July 20.—What appears to be one of the strongest stock companies that has played at the Cycle Park Theater is now presenting a change of bill there every evening.

ARKANSAS.

LITTLE ROCK, July 21, 1907.—At present there are but two parks running, Forrest Park, owned and controlled by the Street Car Company, and Wonderland, a private enterprise.

tion of Col. Lee. The vaudeville interpolated between the acts was well received, Little Gloria scoring heavily.

PENNSYLVANIA.

EASTON, July 20, 1907.—Island Park (D. B. Seguire, manager).—Week of July 15, Grottesque Randolphs, in their acrobatic offering, "Fun in a Chinese Laundry."

BIJOU (Dehil & Sherman, managers).—Moving pictures week of July 15, to fine patronage.

JEWEL (Rothleder & Schwalm, managers).—Moving pictures to good business.

Prospects are bright for Easton securing another theater building. It is known that J. K. Burke, of the Keith Theatrical Syndicate, has secured an option on the Pomfret building, on South Third street.

The location of the proposed new theater is one of the best that could be secured in Easton.—JOHN S. SLETOR.

INDIANA.

ANDERSON, July 20, 1907.—Mounds Park (R. C. Carlisle, manager).—Attendance still holds out well, despite bad weather.

BIJOU Theater: Geo. Bates, manager, big business and AI program, which speaks well for the new management.

Nickelodeon: J. E. Klear is the new manager, who took possession this week.

R. C. Carlisle, manager of Mounds Park, is booking Montana Frank with his talking horse, Hadji, in connection with his wild west show for a circuit of fairs to open early in August.

MUNCIE, July 20, 1907.—West Side Park: H. Graston, manager, B. H. Nye, of Dayton, general manager for I. U. T. Co., arrived here to open the park.

The Red Men's Carnival is now running in full blast, but business is not up to expectations, owing to bad weather.

Star Theater: Crowded houses.

CANADA.

TORONTO, July 18, 1907.—All the theaters are closed at present for the summer, but will open for the season about the end of August.

There will be three new houses ready in time. The Royal Alexandria, which will be either a combination or vaudeville house; the Gageby, the Columbia, or Eastern Wheel theater and the Star (Empire Circuit).

Scarboro Beach, the beautiful new summer park situated a little east of the city, is doing a splendid business.

Hanlon's Point, the Coney Island of Canada, is booming, and week of July 15 large crowds crossed over the bay.

The Canadian National Exhibition, Toronto, Canada, which has a national reputation, will be bigger in every department this year.

The Infant Incubator Institute at Scarborough Beach, Toronto, Canada (the big new summer park), is a very taking feature.

WESTERN VAUDEVILLE MANAGERS' ASSOCIATION CHICAGO, ILL.

MAJESTIC THEATER BUILDING

Important Notice to Artists

Department C Now booking time for coming season. Sixty weeks in middle west. Definite and courteous replies to all inquiries.

Department D Artists booked in the fairs, parks and chautauquas, controlled by this office, are requested to write in, as it is possible further time can be arranged.

Department E Park managers desirous of securing bands for next season should communicate at once. Bands are requested to communicate with this department.

Department F All the best clubs and social organizations in Chicago, Milwaukee and St. Louis secure professional talent through this office. Artists are requested to advise exact weeks they expect to lay off in Chicago.

ron and has a staff of skilled nurses under her control. There are experienced doctors and lecturers in connection with the Institute.

SAN FRANCISCO NEWS.

City Recovering from Effects of Fire and Amusements are Booming.

THE SHOW WORLD is in receipt of the following letter from William E. Burlock, business manager of Ezra Kendall, who opened in "Swell Elegant Jones" at the Van Ness theater, San Francisco, last Sunday:

"San Francisco has turned the tide in its theatrical affairs from all indications and from now on it is going to climb steadily back until it reaches the position it held before the fire, one of the best and in many ways one of the most wonderful theatrical cities in the world."

"At present there are street cars running at more or less frequent intervals on nearly all of the lines, but the streets are also full of express wagons, trucks, buses, and various other nondescript vehicles covered with banners proclaiming that they are run by Carmen's Union No. 10 and so, and various other labor union organizations which are in sympathy with the strikers."

"The telegraphers are still out on a strike and so are the telephone operators and consequently it has been taking anywhere from five minutes to an hour to get a telephone properly connected, but the backbone of these strikes, too, is broken and there is every indication that Frisco will soon have a few moments with no strike to disturb the rehabilitation of the city."

"From now on the Van Ness Theater will be the only one in town playing high class attractions, though the Novelty has been doing so until very recently."

DO YOU KNOW LOUIS NAMETY?

If not, you should get acquainted. He makes clothes for theatrical people. When you play in Chicago, give him a call and look over his line. Always the latest patterns.

Call Me—Central 3768 167 Dearborn St. Cor. Monroe

Western Dramatic Exchange

Managers wanting reliable people write 127 La Salle St., nr. Madison, Chicago, Ill.

P. J. RIDGE, Manager.

NOTICE:—Vaudeville Acts, Sketches, etc., including Singing, Dancing, Dramatic Art, etc., Written, Coached and Rehearsed.

house, but which, according to today's Frisco papers, was the most remarkable gathering of society which has been seen in a playhouse since the fire. Her advance for the remainder of the week was good and the criticisms in the papers are simply avalanches of praise.

"After her, comes Ezra Kendall for two weeks beginning Sunday, July 21st, and as the success of his great fun show, "Swell Elegant Jones," is well known here, and Kendall himself is immensely popular in Frisco, he is sure to play two very large weeks."

"The Novelty Theater closed for a couple of weeks last Saturday night and will reopen July 21st with a melodrama. This is the most wonderful theater in the world in a way, for it was built over a tent in which matinee and night performances were being given every day, not a stop being made for any part of the work. The rafters were erected, the ceilings put in place, the walls put up and in fact every part of the work built without the interruption of a single performance. It was all done, too, in the phenomenally short time of three months. When the whole was complete outside, the tent was struck after an evening's performance and by the time the doors were open for the next matinee everything was ready for the performance. This spirit of enterprise, however, is so thoroughly typical of Messrs. Gottlob and Marx, and Sam Loverich, the principal theatrical managers of San Francisco, that this great feat excited almost no comment.

VIRGINIA HARNED PLAYS TO MORE THAN \$40,000 IN ST. LOUIS

Actress Adds to Her List of Admirers—Ethel Fuller Says Farewell—Entertaining Gossip.

BY STEVE O'GRADY.

ST. LOUIS, Mo., July 22—It was an affair for Virginia Harned at Suburban park last Saturday night after an engagement of four weeks, which proved the most notable summer dramatic event in the history of St. Louis. It is understood that the gross for Miss Harned's season of four weeks was more than \$40,000. A notable test of her drawing power was Sunday night a week ago when it rained pitchforks; and, despite the inclemency of the weather, the Suburban theater was packed. Miss Harned has found summer work not half bad. It was her first experiment, this Suburban engagement, and the star told me confidentially that when she went out to Suburban for the first time and saw the open air theater and experienced the long ride and all those things she was half tempted to ask a release from her contract. However, she found audiences just as large, just as intelligent and as fully appreciative as one ever finds them in the theaters in winter and taken all in all, the Harned engagement was not alone a great success for the energetic managers who brought her here, but proved to be a highly pleasant and satisfactory affair for the actress.

Miss Harned Wins Admirers.

Miss Harned has added hundreds of admirers to an already large list and while some of the persistent ones were disappointed because of their inability to meet her personally, these strenuous same should remember that three matinees and seven nights a week as well as about six morning rehearsals don't leave one in a mood for company.

The Harned season disclosed the fact that there are no end of ambitious playwrights in St. Louis, for the star is taking to New York an even dozen manuscripts, which she has promised to read and pass upon.

Miss Harned will spend the balance of the summer at her home in Sixty-Ninth street. She did contemplate a European trip, but the Suburban season has ended so late and her own regular season opens so early that she has abandoned the idea. She will just remain quiet in peaceful Sixty-Ninth street for a few weeks and then begin plans for another busy season under the Shubert management.

Cecelia Loftus, lovely, smiling Cissy, arrived last week and opened at the Suburban last night in that excellent comedy, "Miss Hobbs." Miss Loftus is here for two weeks and next week she is scheduled for "Mrs. Dane's Defense." After each performance she is giving those great and always entertaining imitations and thanks to her own good taste, she is imitating those celebrated stage folk who are well known to the St. Louis play-going public. Miss Loftus opened to one of the largest audiences of the season and her engagement, it is predicted, will prove a record-breaker in every way.

Ethel Fuller's Farewell.

Ethel Fuller gave her farewell performance at West End Heights last Saturday night. "Quo Vadis" was the play selected for last week and inasmuch as someone has told us that Quo Vadis means "Whither Goest Thou," the play would seem an appropriate one. Just to satisfy your curiosity, I will tell you that Miss Fuller is leaving for New York. She will spend the balance of the summer in Long Island with her mother and next season, she tells me, she will be starred in a play that is now being written for her. Miss Fuller received a bushel of notes from her admirers, all of whom sincerely regret her leaving, and everyone in St. Louis wishes her all good luck. The new stock star at the Heights is Miss Thais Magrane, a St. Louis girl who earned her laurels away from home. She opened to a large audience last night, the ever popular "Janice Meredith" being the bill.

The Banda Rossa, with Eugene Sorrentino holding the baton, opened an engagement of two weeks at Forest Park Highlands last night. The Banda Rossa is by far the best and most expensive band Col. Hopkins has yet offered at the big place on the hill and I daresay we will witness a mighty attendance. The presence of Sorrentino reminds me of Alman Barrett, his former manager, whose death in Chicago a year ago was genuinely regretted by all those who had ever had the good fortune to meet him. Barrett's success was quick and deserving.

I remember him when he was working in a music house in Kansas City. He undertook a few concert engagements and made a success of them. Then he took hold of the Apollo club in that city and lifted it from a state of drowsiness into which it had fallen. He handled successfully three grand opera engagements in Kansas City; did wonders in promoting the fortunes of the Banda Rossa for three seasons, and ultimately would have been a great light in the show world had it not been for his untimely end.

Vaudeville at the Globe.

Our old and energetic friend, Joe Rice, is keeping the Globe theater on Franklin street open all summer and with his excellent vaudeville, illustrated songs and moving pictures is doing excellent warm-weather business. His other theater on the Pike at Delmar offers six good acts each week and is doing better than any other show on this quaint quarter of the Delmar reserve.

The opera company at Delmar served "A Runaway Girl" last week and this week is doing in a highly entertaining manner George Ade's great success, "The Sultan of Sulu." The opera company is doing the biggest business in Delmar history and this business is fully justified. There are a half dozen big salaries out that way and the company is fully as good as any that we see in the winter months and far and above a vast number that wend their way westward during the regular season.

Dan Fishell is in town and is getting the Garrick into shape. It affords me unlimited pleasure to announce that the entire staff of the Garrick will remain intact next season, despite the fact that no one is quite sure as to what brand of attractions are to be offered at the Shubert playhouse. It may be devoted exclusively to musical productions, it may be a vaudeville house and it may continue in the same way in which it has been conducted in the past, that is, a house devoted to both legitimate drama and high-class music attractions.

CIRCUS AGENTS.

(Continued from page 5.)

Formerly a prolific cause of irritation was the misuse of tickets, and their use among advertisers instead of in the office. This evil is also disappearing, for the newspaper business manager has discovered that it is unwise and impolitic to give customers something for nothing, and that the making of "unofficial dead-heads" is a foolish and costly proposition. So much for the newspapers. How about the circus press agent? Are our hands always clean? Are we quite sure that we are not out many times, to get the better of the newspaper advertising manager? And is it quite true that we never try to "work" the editor with a fake? Some of us must plead guilty to both these charges. The trouble with the average circus contracting press agent is that, in his opinion, every advertising manager is a "grafter" who doesn't permit him (the agent) to fix the newspaper's advertising rates, while the second man is apt to regard the editor as a "bad one" unless he makes the show a present of the news columns with layout pictures, several times a week. This is wrong. We have no more right to expect unreasonable things than the newspaper has to demand them of us.

Press Agents Often Careless.

But press agents are, I am sorry to be compelled to say, not only often careless of their own and the show's reputation with the press, but they also injure the profession by doing unprofessional things. Telling deliberate falsehoods in newspaper offices against a so-called "opposition" show; working stories known to be untrue in order to weaken the popular and financial standing of competitors; stirring up agitation among labor organizations against other shows; all these things are done and done repeatedly. I insist that this is not press work—it is not clean—it is not professional. The inevitable discovery of the truth by the newspaper man always brings the offending agent into disrepute. No management has a right to ask an agent to descend to such methods, and no press agent can do it without ultimately injuring himself with his own show and with others. I know some splendid fellows who have thoughtlessly been guilty of these things, and I have known several very clever men whose applications for positions with other shows were "turned down" because of their reputa-

NOTICE TO READERS

Owing to extraordinary demands for advertising space at the hour of going to press, an insert of four pages was imperative. This issue of THE SHOW WORLD, therefore, is one of 40 pages instead of 36 as announced on the first sub-title page.

J. BERNARD DYLLYN, (NOT DYLYN)

Plays any part that chorus men can't follow him in; perfectly healthy, but allows no surgeon to use the knife in cutting salaries. New York favorites, I have driven nightly off the stage. Ask Earl and the Girl Company, or Charley Ross.

SANS SOUCI PARK

COTTAGE GROVE AVENUE AND 60th STREET

EVERYBODY ENJOYS THE NEW CASINO DELIGHTFUL PLACE ANY KIND OF WEATHER

MUSIC 2.30 TILL MIDNIGHT

HEAR HOLCOMBE AND HIS BAND

Direct from Pittsburg. Stirring American Music by one of the most famous bands in the country.

ROLLER SKATING PALACE

People from all parts of the city go to this beautiful rink.

RESTAURANT—Direct Control of Management—Finest Service—Moderate Prices. EVERY KNOWN OUT-DOOR ATTRACTION

tion for doing "fine work" of this character.

The success of "working" injurious stories against another show may seem clever at the time; in the long run it reacts—in the round-up it will injure the agent more than the show which he endeavors to "queer."

More fraternity among press agents and a greater regard for the dignity of the profession will mean greater newspaper respect, and the better we stand with the press the greater will be our chances for winning success.

THE SHOW WORLD ABROAD.

Copies of THE SHOW WORLD hereafter will be kept on file at the following hotels abroad:

Foreign Hotels.

Hotel Excelsior, Rome; Elysee Palace Hotel, Grand Hotel, Continental Hotel, Paris; Cecil Hotel, London; Shephards Hotel, Cairo; Hotel Bristol, Berlin; Hotel Bristol, Vienna; Hotel Hungaria, Buda Pesth; Bertolinas' Hotel, Naples; Hotel Cecial, Gibraltar; Hotel St. Antoine, Antwerp; Grand Hotel, Venice; Reading Room, Casino, Monte Carlo; Grand Hotel du Louvre, Marseilles; Tunisia Palace Hotel, Tunis; Palace Hotel, Constantinople; National Hotel, Lucerne; Hotel Royal, Reading Room, Credit Lyonnais, Nice, France.

New Whitney Workshop.

A large theatrical workshop, containing scenic studios, carpenter shops, for the building of scenery, wardrobes and sewing rooms, storage vaults and rehearsal halls, is to be erected soon by E. C. Whitney and will be used exclusively by him for his productions. Leases were signed last week for a plot of ground at Thirty-ninth street and Wabash avenue, and plans are now being prepared and the work of construction will begin in September. The new building promises to be one of the largest and most perfect shops in the country for theatrical purposes. Before he left for Europe Mr. Whitney commissioned his local manager, Sam Gerson, to find a suitable site. The building will be 120x175 feet, and six stories high.

Playwright Adams Weds.

Frank Adams, the Chicago playwright, and Miss Hazel Judd, daughter of Colonel Judd, formerly a Chicago alderman, were married in Milwaukee Monday. The couple left Chicago Sunday night without informing friends of their intention. Miss Judd has lived for several years at San Diego, Cal. Among the plays Mr. Adams has written are "The Umpire" and "The Girl Question," and he was one of the authors of "The Time, The Place and the Girl."

Chicago Actor Dies at Butte.

James R. Davis, aged 23, an actor in the Grand Opera house stock company, at Butte, Mont., while speaking his lines during last Sunday's matinee, was suddenly seized by heart failure, and

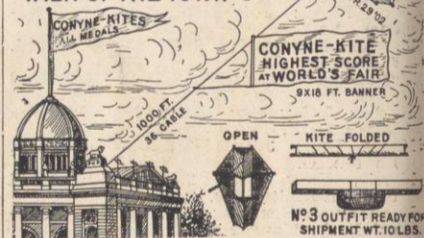
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fell to the stage a corpse. The audience was at once dismissed.

C. R. Erby With The Show World.

C. R. Erby, well known in Chicago amusement circles, has joined THE SHOW WORLD staff and will act as special representative of this journal in Chicago. Mr. Erby enjoys the confidence and esteem of advertisers in this city and they will rejoice with THE SHOW WORLD in the transfer of his allegiance to the best amusement weekly in the United States.

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In answering kindly mention Show World.

SOUTH CAROLINA.
Batesburg—Tri-Co. Fair. Oct. 14-18. W. J. McCarthy, secy.
Columbia—South Carolina State Fair. Oct. 23-Nov. 1. A. W. Love, secy.

SOUTH DAKOTA.
Armour—Driving Park Fair. Sept. 3-6. Geo. L. Blanchard, secy.
Belle Fourche—Butte Co. Fair. Sept. 2-7. Tyler Overpeck, secy.
Bonesteel—Gregory Co. Fair. Sept. 17-20. A. E. Kull, secy.
Huron—South Dakota State Fair. Sept. 9-13. C. N. Melvaine, secy.
Lexington—Lexington Co. Fair. Oct. 22-24. C. M. Efrd, secy.
Sioux Falls—Minnehaha Fair. Sept. 30-Oct. 4. Geo. Schlosser, secy.

TENNESSEE.
Alexandria—DeKalb Co. Fair. Sept. 5-7. Robert Roy, secy.
Chattanooga—Chattanooga Fair. Aug. 7-10.
Coal Creek—Coal Creek Stock Fair. Sept. 18-20. W. R. Riggs, secy.
Columbia—Tennessee Fair. Sept. 17-21. H. W. Thomas, secy.
Concord—Concord Fair. Sept. 24-27. R. M. Tillery, secy.
Cumberland City—Stewart & Houston Counties Fair. Sept. 12-14. W. H. Latham, secy.
Dresden—Weakley Co. Fair. Oct. 16-19. W. R. McWherter, secy.
Dunbar's Cave—Montgomery Co. Stock Fair. Aug. 29-31. W. E. Beach.
Gallatin—Sumner Co. Fair. Oct. 8-12. W. L. Oldham, secy.
Huntington—Carroll Co. Fair. Oct. 8-12. W. L. Noell, secy.
Kingston—Roane Co. Fair. Sept. 10-13. J. G. Crumbliss, secy.
Nashville—Tennessee State Fair. Sept. 23-28. J. W. Russwurm, secy.
Pulaski—Giles Co. Fair. Sept. 12-14. R. A. Burgess, secy.
Rome—Rome Fair. Sept. 12-14.
Shelbyville—Bedford Co. Fair. Sept. 5-7. H. B. Cowan, secy.
Trenton—Gibson Co. Fair. Oct. 9-12. Chas. L. Wade, secy.
Tullahoma—Tullahoma Fair. Aug. 28-31. Doak Christianson, secy.
Union City—West Tennessee Fair. Sept. 25-28. J. W. Woosley, secy.
Winchester—Franklin Co. Fair. Aug. 20-23. V. R. Williams, secy.

TEXAS.
Beaumont—Beaumont Horse Show and Race Meeting. Nov. 25-30. F. M. Yose, secy.
Dallas—Texas State Fair. Oct. 19-Nov. 3. Sydney Smith, secy.
Ft. Worth—Ft. Worth Fair. Oct. 8-18. C. F. Line, secy.
Fredericksburg—Gillespie Co. Fair. Sept. 12-15. Henry Hirsch, secy.
Houston—Houston Fair. Nov. 4-9. Henry Reichardt, secy.
Kerrville—West Texas Fair. Aug. 22-24. Chas. Real, secy.
Llano—Llano Co. Fair. Sept. 1-3. C. I. Boynton, secy.
Lampasas—Lampasas Fair. Aug. '6-8. F. F. Chadbourne, secy.
Rockdale—Farmers' Union and Milam Co. Fair. July 24-28. W. J. Clymore, secy.
San Antonio—International Fair. Nov. 9-24. J. M. Vance, secy.
San Saba—San Saba Fair. July 23-26. John Seiders, secy.

UTAH.
Salt Lake City—Utah State Fair. Sept. 30-Oct. 5. Horace S. Ensign, secy.

VERMONT.
Barton—Orleans Co. Fair. Aug. 20-23. C. A. Barrows, secy.
Bradford—Bradford Agr. Fair. Aug. 27-29. T. J. Albee, pres.
Brattleboro—Windsor Co. Fair. Sept. 24-26.

East Hardwick—Caledonia Grange Fair. Sept. 28. E. B. Fay, secy.
Fair Haven—Western Vermont Fair. Sept. 10-13. Dr. J. F. Wilson, secy.
Morrisville—LaMolle Valley Fair. Aug. 27-29. O. M. Waterman, secy.
Middlebury—Addison Co. Fair. Aug. 27-30. Fred L. Hamilton, secy.
Northfield—Dog River Valley Fair. Sept. 17-19. Chas. Dale, secy.
Sheldon Junction—Franklin Co. Fair. Sept. 3-6. H. M. Barrett, secy., St. Albans, Vt.
Springfield—Springfield Agr. Fair. Sept. 3-4. Fred C. Davis, secy.
St. Johnsbury—Caledonia Fair. Sept. 17-19. Chas. G. Braley, secy.
Washington—Washington Agr. Fair. Sept. 11-13. G. H. Bigelow, secy.
Waterbury—Winooski Valley Fair. Sept. 17-19. Chas. Keen, secy.
Woodstock—Windsor Co. Fair. Sept. 24-26. C. J. Paul, secy.

VIRGINIA.
Chatham—Pittsylvania Co. Fair. Sept. 18-21. Leroy Clyde, secy.
Emporia—Emporia Agr. Fair. Oct. 22-25. E. E. Goodwyn, secy.
Galax—Galax Fair. Sept. 4-6. R. E. Cox, secy.
Harrisonburg—Rockingham Horse & Colt Show Fair. Aug. 13-15. Dr. John A. Myers, secy.
Lynchburg—Inter-State Fair. Oct. 1-4. F. A. Lovelock, secy.
Martinsville—Henry Co. Fair. Oct. 2-4. Geo. H. Marshall, secy.
Radford—Southwest Virginia Fair. Sept. 10-13. N. C. Tyler, secy., East Radford, Va.
Roanoke—Great Roanoke Fair. Sept. 24-27. L. A. Sholz, secy.
Richmond—Virginia State Fair. Aug. 7-11. Theo. J. Coleman, secy.
Tasley—Peninsula Fair. Aug. 13-16. Thos. S. Hopkins, secy.
Tazewell—Tazewell Fair. Sept. 18-20. R. P. Copenhagen, secy.

WASHINGTON.
North Colfax—Colfax Co. Fair. Oct. 7-12. Ben Burgunder, secy.
Davenport—Lincoln Co. Fair. Oct. 8-11. F. Baske, secy.
Everett—Snohomish Co. Fair. Sept. 4-7. Saeger Stanley, secy.
North Yakima—Washington State Fair. Sept. 23-28. G. A. Graham, secy.
Puyallup—Valley Fair. Oct. 1-5. John Mills, secy.
Spokane—Epokane Inter-State Fair. Sept. 23-Oct. 5. Robert H. Cosgrove, secy.
Walla Walla—Walla Walla Co. Fair. Oct. 14-19. A. C. Van de Water, secy.

WEST VIRGINIA.
Belington—Barbour Co. Fair. Sept. 23-27. Buckhannon—Upshur Co. Fair. Sept. 16-19. W. H. Young, secy.
Bunker Hill—Inwood Fair. Sept. 10-13. S. B. Cunningham, secy.
Clarksburg—Clarksburg Fair. Sept. 30-Oct. 3. Jas. N. Hess, secy.
Elkins—Elkins Fair. Aug. 27-29. W. E. Baker, secy.
Huntington—Huntington Driving Fair. July 24-26. Homer Bell, secy.
Middlebourne—Tyler Co. Exposition & Fair. Aug. 13-16. M. M. Reppard, secy.
Moundsville—General Co. Fair. Aug. 27-30. J. E. Roberts, secy.
Pennsboro—Ritchie Co. Fair. Aug. 20-23. Will A. Strickler, secy., Ellenboro, W. Va.
Point Pleasant—Point Pleasant Fair. Sept. 25-27. R. J. Patterson, secy., Maggie, W. Va.
Ripley—Ripley Racing & Stock Fair. Sept. 17-20. W. H. O'Brien, secy.
Shepherdstown—Morgan's Grove Fair. Sept. 3-6. E. T. Licklider, secy.
Weston—Lewis Co. Fair. Sept. 9-12. Frank Whelan, secy.
Wheeling—West Virginia State Fair. Sept. 9-13. Geo. Hook, secy.

STREET FAIRS.

Albion, Ill.—Old Edwards Home Coming. Aug. 21-23. S. S. Stahl, secy.
Arbor Hill, Ia.—Adair Co. Old Settlers' & Soldiers' Reunion. Aug. 21-23. H. E. Gatch, secy., Greenfield, Ia.
Bellevue, Ia.—Home Coming Week. Aug. 19-25. Bellevue Commercial Club.
Bloomington, Ind.—F. O. Eagles' Carnival. July 22-27. J. F. Miller, secy.
Brownstown, Ind.—G. A. R. & Business Men's Free Carnival. Aug. 19-24. Ernest Long, secy.
DeKalb, Ill.—Eagles' Free Street Fair. July 28-Aug. 3. Ed. Dunn, secy.
Elizabeth, N. J.—Old Home Week & Indust. Exposition. Oct. 6-12. Edwin Elroy, mgr., Lyceum Theatre.
Mill Shoals, Ill.—Reunion & Home Comin. Aug. 12-16. J. E. Berridge, priv. man.
Osterburg, Pa.—Osterburg Industrial Picnic. Aug. 20-23. Geo. W. Oster, gen. mgr. & secy.

Miscellaneous.

Altherr's Show: St. Louis, Mo., May 20, indef.
Anselme, the Great: Terre Haute, Ind., May 20, indef.
Bonner, C. L. Edwards, mgr.; Cincinnati, O., indef.
Bostock's Animal Arena (A), Frank C. Bostock, mgr.; Coney Island, N. Y., May 27, indef.
Bostock's Animal Arena (B), Frank C. Bostock, mgr. (Jamestown Exposition); Norfolk, Va.; indef.

NEW AUTOMATIC PHONOGRAPH.

Mills Novelty Company Solves Big Problem by Its Device.

A new automatic coin operated phonograph embodying all the up-to-date features of the latest models, yet which may be operated anywhere without electric current or without the old troublesome winding by hand, is the last achievement in phonograph building and comes from the Mills Novelty Co., of Chicago.

This progressive concern has just put on the market a machine which promises to be a practical solution of coin-operated phonograph problems. A few words describe it, yet its advent will undoubtedly do more to increase the sale of phonographs all over the world than any other device put before the public.

The new machine is the Mills New Automatic Phonograph provided with a treadle arrangement which by a single pressure of the foot winds a spring controlling the operating gear and runs the record without an electric current, hand-winding or any other power being necessary. It is arranged with a slot attachment to be operated by a coin for public use or with a push button for use in the home. In either case a horn may be substituted for the ear tubes customarily used when the machine is operated by the public. The horn and the ear tubes are interchangeable, another attractive feature of the new machine.

When the phonograph is used as a coin operated machine, the player inserts coin and pushes treadle down with foot. This winds spring which, in turn, starts operating mechanism of machine. The whole operation is simple but complete. When intended for home use, the push-button is used instead of a coin. With the foot treadle arrangement the

phonograph may be run on the wind-swept steppes of Siberia or the veldt of the Transvaal with equal ease and freedom from the hitherto annoying necessity of an electric current or the tiresome labor of winding the machine by hand.

In the field of invention the production of radically new devices seems to run in cycles, that is to say, the inventive mind becomes fixed in one series of ideas, all along the same line until the circle of these inter-dependent devices is fairly complete. Suddenly someone happens upon a simple arrangement which eliminates at one stroke the necessity for hundreds of minor inventions and solves in an hour the problem of years of previous work.

This is just the position apparently occupied by the new Mills' machine; while hundreds of inventors have been struggling to simplify phonographs so as to make them operate more perfectly with an electric current, this inventor has made possible a machine which eliminates the cause of the trouble.

Has Almost Human Intelligence.

One particularly interesting and distinctly novel feature of this machine is the almost human intelligence with which the reproducer seems to move. A hollow arm, to one end of which is attached the reproducer and to the other a flexible steel tube with two ear trumpets (or a horn, as the case may be), is slowly and automatically let down when the mechanism starts, allowing the pin to come in contact with the record at just the proper place. When the piece on the record is finished, the arm automatically lifts and returns to the starting point. An adjustable screw and lever is used to govern the arm so that the reproducer is in contact with the record only from the beginning to the end of the piece. This feature alone is a long step ahead, for it makes it practically impossible to scratch or otherwise damage a valuable record through careless handling of the reproducing needle.

These new features make it possible for every home to have an automatic phonograph and really enjoy it. The automatic shut-off eliminates one maddening feature of the old style phonograph, that of having one's mind constantly fixed on it; to be sure it was shut off when the piece was finished and thus save the record and the needle from damage. Changing the records is also made easy. All one has to do is lift one record off and put on another. In the lower part of the case is provided a cabinet to hold the records when not in use.

Machine Has Good Points.

However, the chief virtue of this machine, from a commercial standpoint, is the fact that it can be put out on a commission basis by independent operators, the same as any other purely automatic coin-operated machine. This opens a field for the introduction of 10-inch record phonographs in places where it has never been possible to operate them before.

It makes a particularly appropriate machine for operation in small towns where the electric light current is turned on only at night. The needle arrangement makes it possible to operate this machine anywhere and at all times. For saloons, cigar stores, railway stations, or any public or semi-public place, this machine should prove a solution of a hitherto difficult problem, i. e., to provide hand winding or an electric current. A business man seeking to secure a phonograph for his home could put one of these machines in his place of business for a short time until it paid for itself, and then take it home for his own enjoyment.

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"Don't throw up the sponge" because business is not as good as it was. July and August is the dull season in the show business, the public is slow to attend inside amusements, but don't let our pessimistic friends tell you the moving picture show is a thing of the past; the season will again open in August with a rush. The proper thing for you to do now is to lessen your expenses—don't try to increase them by enlarging your programme with expensive acts. Take advantage of our liberal inducements in the rental of films. Electric fans are a good investment and will help your audience enjoy the performance. In this way you will live over the depressed season until your old standard shall return ten-fold.

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